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THE SISTERS HAWTHORNE.

EMANUEL LEDERER.

The theatrical world is full of unseen forces, enterprising people to whom the public is under heavy obligation, but of whose very existence the public is heedlessly unaware. Emanuel Lederer is one of these unseen forces. But for him the drama of this country would be a poorer thing than it is to-day. But for his untiring exertions, Sudermann's fine play of Magda would never have found a place upon the American stage.

"It would make you heartsick to know how our managers commented on this noble play," said Mr. Lederer to a MIRROR interviewer last week. "When Herr Sudermann sent me this play for the American market, I read it with enthusiasm. 'Here,' said I to myself 'is a play that any manager might be proud to produce. Here is a part that any actress might revel in.' So I sent the manuscript to one of our prominent managers, and confidently waited for a speedy reply accepting the play with ecstasy. Vain delusion. The reply was neither speedy nor ecstatic. It was curt and cruel. 'Sudermann be damned!' was the only comment vouchsafed. Accompanying it came the manuscript!

"Then I sent it to another manager, who refused it. Then to another, and another, and finally I gave up in despair. For this unanimous blindness to the merits of Magda I was wholly unprepared. As a last effort to do my duty by the play and its author, I sent a copy to Madame Modjeska, who was then in California. The manuscript was in the original German. Within a few days I received a telegram from Count Bozenta, 'Can you furnish me with an adaptation?' I straightway sent him an English translation, and the next I heard from them was that the play had been produced with great success. It was Madame Modjeska herself who suggested the change of title. The play, as you perhaps recall, is known in German as Heimat or 'Home,' or 'The Hearthstone.' Madame Modjeska asked permission to call the play 'Magda' after the heroine. That permission was willingly accorded.

"Not satisfied with producing the play herself, Modjeska gave a copy to Sarah Bernhardt, and told her she would find Magda worthy of her genius. On Modjeska's recommendation, Bernhardt put the play in her repertoire."

"Did not Madame Modjeska contemplate a London production?'

"Yes, she had planned to spend the Summer of 1895 abroad. So she cabled to a London manager, telling him about the play, and asking him to negotiate for her appearance as Magda in London. This enterprising actor-manager conceived the idea of doing the play on his own account. He set off post-haste for Berlin and had a personal interview with Herr Sudermann, who granted him permission to do the play in London. Journeying home with the manuscript, he made Mrs. Patrick Campbell study the part. As soon as possible the play was produced; but Mrs. Campbell, I am told, was very far from the ideal Magda. In fact, she scored her first failure in the part."

"Has Magda suffered much change in adaptation?"

"No changes whatsoever. Incredible as it may seem, it is nevertheless a fact that Magda is the first German play to be acted in England and America with absolutely no changes in adaptation. The stage version is a literal translation of the original. Thanks to Madame Modjeska's courage in producing it, and making it known, the play has become a standard in the repertoire of the English, French, Spanish and Italian stage."

"Whom have you seen in the part?"

"I have seen Helena Modjeska, Eleanora Duse, and Sarah Bernhardt."

"And how do you compare them?"

"Duse in the third act surpasses the others. She shows us the domestic womanly, homely quality which is inherent in Magda's nature, and survives in spite of her worldly triumphs. Duse in the third act of Magda gives us, I think, the finest acting since Ristori's Marie Antoinette."

"And Bernhardt and Modjeska?"

"Bernhardt is the most successful of the three in indicating the worldliness of Magda. She shows the metamorphosis of the *bourgeoise* into the woman of the world."

"And Modjeska?"

"Madame Modjeska gives the best sustained performance of the three. Duse in the third act, Bernhardt in specifying certain traits, but Modjeska in showing us the woman in all her varying moods. Madame Modjeska succeeds better than the others in realizing Sudermann's conception of Magdalene Schwartz the woman and Magda the illustrious singer."

"You are the American agent for the prominent German playwrights, Mr. Lederer?"

"Yes, I receive from one hundred to two hundred plays annually from Germany."

"Are any new dramatists coming to the front?"

"Oh, yes, indeed! There is Dr. Max Halbe, a ripe man, a scientist as well as a dramatist, of whom great things are expected. Then there is Max Dreyer, a satirist, who is regarded as the coming man. Thus far he has written only comedies of a satirical character. His *Grossmamma* had a long run at the Lessing Theatre. He is a man of great wit. Under Treatment, another of his works, has already had a run of more than one hundred nights in Berlin, and is still the dramatic novelty of the German Empire. Sudermann's latest play, which he has just completed, is entitled—humph! Pardon me a second!"

Mr. Lederer wheeled around in his chair, took down Flügel's Dictionary from his bookcase and thumbed the leaves rapidly.

"I'm looking for the English equivalent for *Reiher*—one of those uncommon words that escape one for the moment. Ah! here we have it. Well, sir, Herr Sudermann's new comedy is called The Three Drake Feathers. I am daily expecting it for copyright. Besides representing Herr Halbe, Herr Dreyer, Herr Sudermann, I also represent Paul Lindau, Humperdinck, the composer, and many others."

"There is an audience in Berlin eager for serious plays?"

"My dear sir, there is an intellectual minority the world over ready to appreciate worthy effort. The same conditions prevail in the theatre the world over. Berlin, London and New York are all alike. There is the same hunger for amusements. There is the same multitude that loves to feed on trash. To institute a comparison, Vienna is the same as New York. There is one legitimate house, the Imperial Theatre; the rest are given over to burlesque, farce, spectacle, circus and pantomime."

"You must have to exercise considerable judgment as a play agent?"

"Some German plays are wholly unsuitable for use here. I return them at once to their authors. Others require the most laborious alteration. Many excellent plays by German authors are mere philosophical treatises in dramatic form. Others plays of innate dramatic strength present types of character and conceptions of life that would be ridiculed here as preposterous and unreal. Still, there are many plays that would well bear adaptation for American use, and since the success of Magda I am hopeful."

"Before you became a play agent, Mr. Lederer, you enjoyed a successful career as an actor?"

Mr. Lederer blushed with modesty. He intimated that his histrionic days belonged to the past; he preferred they should be forgotten. At the solicitation of the interviewer, however, he outlined briefly his record as an actor.

When a young man he appeared first with Bogumil Dawison, the tragedian, a countryman of Modjeska's, at Wood's Theatre, the first of the three local Thalia theatres. He next appeared with Madame Fanny Janauschek, and was the first to inspire her to an acquaintance with the English language. Janauschek then played only in German, and her repertoire comprised Phedre, Iphigenie, Medea, Don Carlos, and Lady Macbeth. By the advice of Madame Janauschek, Herr Lederer returned to the Fatherland to perfect himself in his art. He played for three years at Breslau, two years at Hamburg, and two years at Berlin. He was the Iago to Edwin Booth's Othello when the American tragedian appeared in Berlin; and after four years of negotiations with various managers he induced Possart to undertake tour of the United States.

In 1886, when the Conference of German Dramatic Authors was held in Berlin, Herr Lederer was unanimously chosen to represent the guild in America. The acceptance of this honor almost necessitated his withdrawal from professional work, and, although he afterward appeared in this country with Fredrich Mittervurzer and several other stars of prominence, he finally found it imperative to devote his entire time to the interests of the dramatists of his native land. He accompanied Mitterwurzer on his American tour in 1887, playing the Pastor to his compeer's Oscar in the first production in this country of Ibsen's Ghosts, at the Columbia Theatre, Chicago. The play was acted for five nights to excellent audiences, and J. M. Hill, who managed Mitterwurzer's tour, was so converted to Ibsenism that he vowed the Norwegian dramatist was superior even to Steele Mackaye!

AMERICAN DRAMATIC STUDENTS ABROAD.

The number of graduates of the American Academy of the Dramatic Arts who are playing in England increases yearly. The most prominent instance is that of Robert Taber, a graduate of the second year of the Academy, 1886. Mr. Taber's success in Sir Henry Irving's company is a matter of recent news. He has lately appeared at the Lyceum Theatre, London, as Macduff to the Macbeth of Forbes-Robertson and the Lady Macbeth of Mrs. Patrick Campbell, and has received the enthusiastic praise of all the critics in London. Ray Rockman, originally with Sarah Bernhardt and later with Irving and Willard, has made herself famous also in London theatricals. She is a graduate of the class of '88. In the same class was Nannie Craddock, who has been leading lady in several London theatres, and Alice Chapin, who has been starring in the English provinces, where have been prominent in Hermann Vezin's company Laura Johnson and Agnes Cahill, of the class of '85. Of the same class, Mrs. Dorothy Dorr-Damm, wife of the playwright, H. J. Damm, has been playing leading roles in London theatres.

THE RENAISSANCE OF MINSTRELSY.

In speaking of the business prospects for this season, D. W. Truss, manager of W. H. West's Big Minstrel Jubilee, said: "It seems to me that we shall see a sudden revival of interest in our line of work this year, and I firmly believe that minstrelsy will soon again be in the zenith of popularity.

"Perhaps the wave of patriotism aroused by the war has brought about this renewed feeling of friendliness toward a distinctly American form of entertainment, but whatever may be the cause I am certain that the renaissance of minstrelsy is at hand.

"Mr. West is using his utmost energy to bring this happy state of affairs about, and the public will surely be delighted with the original and up-to-date features which he is introducing this season into minstrel-land."

ENGAGEMENTS.

Sherman Wade joined Hogan's Alley company at Wheeling, W. Va., replacing Tom Peasley.

Ellen Mortimer, with Henry Miller; Mabel Mortimer, with Hotel Topsy Turvy; Lillian Mortimer, with Jacob Litt.

Frank Marella, late of Ed F. Jerome's forces, with Manager Charles Deland to go in advance of Seymour Stratton's Comedians.

THE SISTERS HAWTHORNE.

Our front page is adorned this week by a picture of the pretty Sisters Hawthorne, Lil and Lola, who have recently returned from Europe to fill some engagements in their native land, where their talents were first recognized, and where they became warm favorites long before titled personages of Europe put the seal of approval upon their work.

After winning success on this side of the water the Sisters Hawthorne went to London about three years ago, and with the exception of a few short engagements here, their time has been spent in Europe, at the principal music halls. In London alone they have played at the Palace, Tivoli, Oxford, Pavilion, Metropolitan, Canterbury, South London and other halls, and have been successful in all. In the continental cities their American snap and go aroused the greatest enthusiasm, and their tour was one continual triumph. They have made innumerable hits with songs which have jumped into popularity through their efforts. They made "The Sunshine of Paradise Alley" a success on both sides of the ocean, and have gladdened the hearts of publishers by bringing out beauties from songs which, until sung by these talented girls, had been unsuspected. "The Willow Pattern Plate," written especially for them by Leslie Stuart, was a big hit, but "The Lily of Laguna," their latest success, by the same author, is said to be even prettier.

"The Lily of Laguna" is a beautiful Mexican romance, and the music is said to suggest the atmosphere of that peculiar country, where hearts are warm and skies are sunny the year round. Since its introduction in London by the Sisters Hawthorne, "The Lily of Laguna" has been the song of the time. It is whistled and sung all over England, and it is safe to say that before they close their New York engagement "The Lily" will be firmly established in popularity with New Yorkers. Special scenery is carried for this song, and the costumes are marvels of beauty.

The Sisters Hawthorne are certainly to be congratulated on their international success. Their hit in Europe is unquestioned, as they have played so many return engagements as to leave no doubt of their popularity. They possess the knack of pleasing not only their fellow-Americans, but the inhabitants of London and other European cities as well.

The Sisters Hawthorne will begin a six weeks' engagement at Koster and Bial's on Oct. 24, when they will sing "The Lily of Laguna," "Belle of the Moulin Rouge," and "The Ladies' Fire Brigade," with a change of costume for each song. After the New York engagement Lil will return to England to fill a pantomime engagement as principal boy at the Empire in Edinburgh. Lola may possibly remain here to fill special single engagements until the Spring, when she will rejoin her sister to fill a long engagement at the Syndicate halls.

"PUNCH" WHEELER, AUTHOR.

The other day there came into THE MIRROR office a copy of "The Showman's Guide to Wealth, by Punch Wheeler, the retired impresario." Certain chronological data bulging from the volume indicates that the joyous presses were delivered of this peerless phenomenon some moons ago, and where it had been all this time may never be known. The many irreproachable advertisements scattered abroad in its pages reek often of a season gone, but so much may be explained by the prefatory note saying "This book is the result of a three years' argument between the author and the publishers."

The literature is of a high order, flavored strongly with gems of thought and pearls of wisdom already familiar to MIRROR readers through the careful quotations of "Biff" Hall, the Chicago magistrate-hero. But numerous illustrations lend grace and value to the book. "The cuts have been culled," it is announced, "from Nick Norton's museum, the *War Cry*, Harper's *Yearly*, and other well-known job offices." Some must have come from places of greater antiquity, and humor worthy of Artemus Ward is shown in the descriptive lines. The familiar diagram of the zodiac, sacred to the memory of the *Farmers' Almanac*, is labeled "Autopsy on a dude's insides after a soubrette theatre party;" an archaic likeness of the late Prince Bismarck is called "Paul Dresser as Corporal Schwartz;" a sad-eyed portrait of Benjamin Franklin is marked "Hollis Cooley," and so on.

There are chapters on "The Stage," and "Ninety Years of Barnstorming," as well as notes from "Wheeler's Highbinders Comedy Company and Piratical Troubadours;" from "Wheeler's Twenty-Cage Living Picture Troupe and Hard Season Comedy Company," and from "The Wheeler Family, Swiss Bell Ringers and Three-Ring Panorama of Ireland." It is a miraculous book.

LINCOLN J. CARTER'S PLANS.

Lincoln J. Carter is in town, and will remain in New York for about three weeks, when he will sail for London. Mr. Carter will establish an office in London, with C. H. Deming in charge, and he purposes to exploit in that city and the English provinces those of his plays that have not yet been seen there. On Jan. 30 he will produce at the Brixton Theatre his melodrama, The Tornado, and he intends to follow that play with The Heart of Chicago, Under the Dome, Chattanooga, and Remember the Maine. But one of Mr. Carter's plays, The Fast Mail, has been seen in England. That was successfully produced by Hardie and Von Leer. Mr. Carter will remain abroad about six weeks. On his return he may establish his headquarters in New York and operate from this city instead of from Chicago, although he would maintain a branch office in the latter city. Mr. Carter says his new plays have been very prosperous thus far this season, and that the West promises good business this year.

CALAMITOUS CYCLING NEAR CORTLAND.

The members of A Hired Girl company (Eastern) arranged a bicycle excursion the other day at Cortland, N. Y., and started for Little York, seven miles away. On the way home the wheel ridden by John Cumpson broke down. Ella Ray ran into a barbed wire fence and punctured a tire. Stella Blair became involved in the road and was forced to seek a farmhouse for repairs to her costume, while Gus Pixley, having had a good quarter-mile start ahead of the party, took the wrong road and arrived in Cortland two hours after the others. Next time Mr. Pixley will be given the advance man's handicap—seven days.

GOSSIP.

Alfred Griffith Hatfield Field (Al. G. Field) was born in Loudoun County, Va. For twenty-six years he has resided in Columbus, O., identified with the business interests of that city. Mr. Field is a very active Mason and Elk, and is Exalted Ruler of Columbus Lodge 37, B. P. O. E. For several years, in addition to the Al. G. Field Big White Minstrels, he has been interested in Darkest America and the Al. G. Field Real Negro Minstrels. In April Mr. Field disposed of his interest in the last named to Oliver P. Scott. In July Darkest America was leased to John W. Vogel. This season Mr. Field has given his undivided attention to the Al. G. Field Big White Minstrels, and hereafter will have no connection with any other amusement venture. For fourteen years the Al. G. Field Minstrels have toured successfully. A carload of special scenery is carried, the first part employing seventeen special drops and a set backing. In addition to what he claims as the largest company of American minstrels, Mr. Field is introducing this season several European novelties—Everhardt, Lelliot, Busch and Lelliott, and the Faust family. Business has been remarkable. From nearly every city in Indiana, Ohio, Kentucky, the Virginias, Tennessee, Alabama, Georgia, North and South Carolina comes the same story—the capacity of the theatre. The company will come East in a few weeks.

George W. Monroe and members of his company were entertained royally at Atlantic City, N. J., on Oct. 1 by the Atlantic City Elks.

A special performance was given by Haverly's Minstrels last Tuesday morning at the Fourteenth Street Theatre for an invited audience of 2,500 newsboys. No more enthusiastic crowd had been seen here since the days of Corinne's historic annual newsboys' matinees.

General Shafter and party saw De Wolf Hopper in The Charlatan at the Knickerbocker last Tuesday.

Mr. and Mrs. Clint G. Ford have resigned from the James Durkin company.

Master Paul Brady, after twenty successful weeks with the Miles Ideal Stock company, has been re-engaged for the Winter season. His light comedy roles and his specialties have earned much praise. He was entertained by the officers of H. M. S. *Indefatigable* at St. John.

Ellen Vockey has returned from Washington to reopen her musical and dramatic studio at 219 West Twenty-first street in this city.

Harry Corson Clarke played a big engagement in What Happened to Jones, at the new Comedy Theatre, San Francisco. His tour through California has been most successful, and his company, stronger than last season's, wins much praise.

Walter Perkins' tour in My Friend from India has been prosperous everywhere. His company is pronounced uncommonly strong.

The McCoy Sisters have received, as a present from their mother, a handsome Japanese pug, which they have named Dewey. They are in their second season with A Stranger in New York.

Charles D. Heller is organizing in Chicago a company to play his operatic comedy, A Royal Hussar, for which time is all filled.

George Homans and Hugh C. Quarles have secured from R. N. Stephens his play, The Ragged Regiment, which they will send on tour next month.

Rehearsals of A Dangerous Maid have begun at the Casino.

Harry Bubb, manager of Bubb Comedians, is said to have left the company stranded at Mahanoy City, Pa., on Sept. 25. A benefit drew $80 and enabled some members to reach their homes. Others are said to be still at Mahanoy City awaiting funds.

John E. Dvorak will close his starring tour Oct. 18 to join Elsie de Tourney.

F. V. Dunn has retired from management of the Park Theatre, Manchester, N. H., of which J. E. Hurst is now proprietor and manager.

Walter Wayne, of the Bubb Comedians, arrived in Philadelphia Oct. 2, after the closing of the company at Mahanoy City.

Sheldon Lewis, last season at the Girard Avenue Theatre, Philadelphia, greeted old friends in that city on Oct. 3. He is with Augustin Daly's company.

The second season of The Girl from 'Frisco will open Nov. 5. E. E. Zimmerman has nearly completed the bookings. Many new features have been secured and new pictorial displays.

Prisoner of Spain, a new comedy-drama, by Claude Soares, was produced Sept. 27 before a large audience at the New Theatre, Sioux Falls, S. Dak., by the Sanford Dodge company, the author appearing as a war correspondent. A few more dates will be played by the company in Dakota and Minnesota, when they will complete the season in the larger cities.

IN OTHER CITIES.

SAN FRANCISCO.

The reorganized Frawley co. made its initial bow to a Baldwin audience 26. All San Francisco theatregoers sympathize heartily with T. Daniel of that ilk for the misfortunes that have crowded thick upon him this season. During the thirteen weeks the company played at the Columbia there was nothing but trouble. Then, when Frawley had secured Blanche Bates and had otherwise built up his talent and resolved upon a star season at the Baldwin, his re-engaged leading man, Edwin M. Bell, was given his release. The consequence was that Frawley found himself compelled to undertake the leading character of De Launay, the Huguenot captain, at a moment's notice. It was in a semi-unprepared state that he faced his audience on the fashionable opening night at the Baldwin. However, from a dull prospect the outcome was brilliant. Though not quite letter-perfect Frawley gained a host of admirers by his work in the leading role. He was utterly unconventional; but he was manly and sincere. He carried off his love scenes with grace, and the humor in him came well to the front as he devised plans for the undoing of his pursuers. Frawley received a well-deserved ovation and made a neat speech, with comical reference to his troubles, past and present. And then there was Blanche Bates, the darling of San Francisco audiences. She was genuinely affected by her reception, which was the biggest of its kind. In the character of Julie de Varion she showed what experience and careful study have done for her. She was delightful in the part, and in the scenes following that in which the proud young daughter of an imprisoned nobleman discovers that the man whom she has agreed to betray in exchange for her father's liberty is the one she loves Blanche Bates showed a dramatic intensity that was much appreciated. She has the great power of losing her identity and becoming merged in her part. Theodore Roberts played Governor le Chastre with dignity. Character roles are better suited to this actor, however. Genial Sam Edwards was excellent as Blaise Tripault, De Launay's faithful follower. Georgia Welles, the new soubrette, showed ability in the part of Bribri, the innkeeper's daughter. Others who filled their parts acceptably were Alfred Hickman, John T. Burke, J. P. Keefe, Eleanor Carey, Fanchon Campbell, and Adora Andrews. The Last Word follows 3. Business during the week was excellent.

Nance O'Neil appeared as Parthenia in Ingomar at the Columbia; also as Nancy Sykes in Oliver Twist. She is decidedly original, this young California lady, and she gives her own interpretation of each character she essays. She was not the traditional Parthenia, by any means; yet her representation was full of color. Also, she appeared to better advantage in the flowing Grecian robe than in the costume of Leah, the Jewess, played the previous week. Furthermore, Miss O'Neil showed that she could be very sweet and womanly as well as passionate and forceful; this she showed in the love scene at the end of the second act. Herbert Carr ably filled the role of Ingomar. The rest of the co. was suitably cast. In Oliver Twist McKee Rankin was seen as Bill Sykes, a part he had played many times and oft before. He was good as usual. The Nancy Sykes of Miss O'Neil was another piece of intensely dramatic acting. The murder scene was realistic, as usual, but it was all suited to the young tragedienne's vigorous style. Herbert Carr followed the author in his portrayal of Fagin. It showed careful study. Week 3 Camille and True to Life will alternate.

A capital production of In Mizzoura held the boards at the Alcazar. Ernest Hastings played Sheriff Jim Radburn with excellent grace and pathos; he forbears to imitate Nat Goodwin and gives his own rendering. Maybelle Bowman, a new member of the company, scored a decided hit as 'Lizbeth. George Osbourne played old Joe Vernon and availed himself of the opportunity to do some good character work. Wallace Shaw was amusing as Colonel Bollinger. Gretchen Lyons was not suited to the part of Kate Vernon. Marie Howe was noticeable as Mrs. Vernon. Clarence Montaine gave a good sketch of a bucolic youth from Pike County. The success of In Mizzoura encouraged the management to bill it for yet another week.

What Happened to Jones, played by H. Corson Clarke and his co., had a successful second week at the New Comedy. Week 3, the new Spanish-American war drama, The Signal of Liberty, is billed. This play was to have graced the opening of the season at the California, but matters have been differently arranged.

At Morosco's Grand the week was devoted to Trilby, with James M. Brophy, who has returned to the theatre as a stock star, in the trying role of Svengali. Brophy surprised his friends by his performance. While his portrayal of the weird hypnotist lacked, perhaps, the artistic touch of Wilton Lackaye or Theodore Roberts, it was nevertheless strong and effective. Lorena Atwood made a graceful and pleasing Trilby. Daniel T. Halifax, a little man, played Little Billee and played well. Max Von Mitzel was a broad Scotch Laird. Fred J. Butler as Taffy and Landers Stevens as Gecko are deserving of mention. Other characters were suitably sustained by Julia Blanc, Grace Addison, and Maurice Stewart. The piece was excellently staged. McKee Rankin's comedy-drama, The Runaway Wife, is billed for week 3.

Goldmark's Queen of Sheba and Gounod's Romeo and Juliet divided the week at the Tivoli Opera House. In the first named the cast was the same as the week before, and large audiences were agreeably entertained. In Romeo and Juliet Zerni and Anna Lichter appeared in the title-roles, Pruette as Mercutio, Wanrell as Friar Laurence, W. H. West as Capulet, Simonson as Tybalt, Swickard as Paris, Royce as Benvolio, Perron as Gregory, and Helen Merrill as the Page. The opera pleased all educated musicians. Week 3, the last of the grand opera season, is to be devoted to Balfe's Bohemian Girl. Elvia Crox, who has sung well throughout the season, will appear in the title-role. Edwin Stevens, the comedian, will play Devilshoof, and Phil Branson Florentine.

The comic opera season opens at the Tivoli 10 with The Circus Queen. Among the new artists that will appear is Annie Myers, an Eastern soubrette, who will be the Circus Queen. Other operas that will be played are Giroflé-Girofla, La Boheme (in English), The Queen's Lace Handkerchief, and Complexities, an adaptation of La Petite Marie, by the versatile and popular stage-manager of the house, George E. Lask. The company includes Anna Lichter and Elvia Crox, sopranos; Helen Merrill, mezzo-soprano; Mary Linck and Clare Prince, contraltos; Annie Myers and Edna Elsmere, soubrettes; Edwin Stevens, comedian; Phil Branson and W. H. West, character comedians; George Lyding and Jules Simonsen, tenors; William Pruette, baritone; William Schuster, basso. Musical Director Max Hirschfeld is hard at work.

Sam Friedlander gets back from his Eastern trip 2. He has been away purely on pleasure.

The opening of the season at the California has been deferred till 23.

FRED S. MYRTLE.

MILWAUKEE.

Mistakes Will Happen opened at the Bijou 2 to a crowded house. The comedy was greeted with every sign of genuine approval. Its interest never flags, its humor is fresh and wholesome, its incidents are riotously funny and its situations irresistibly comical. The play is ingenious, well written and possesses an infinitely refreshing amount of snap and go. The cast did full justice to the farce, each member contributing to the general excellence of the performance. Charles Dickson gave a capital illustration of Tom Genowin, a young actor, a light comedy part which suits him admirably. Charles Harbury appeared as Hunter-Chase, a hypocritical old moralist, and played the part with that same refined touch and thoughtful, artistic finish that won him so many admirers during his engagement here with the Salisbury Stock co. Henrietta Crosman looked lovely as Mrs. Hunter-Chase, and gave a delightful rendering of the part. Nannette Comstock as the young actress, Dorothy Mayland, presented a delicious picture of womanly grace and beauty, and her charmingly natural and clever portrayal won universal admiration. Edmund Lawrence gave a good idea of the average English coachman. Ben Deane was a very realistic plumber. Franklin Garland as John Q. Montague gave an interesting insight into the complex nature of a theatrical manager. Adah Eckert was good as Mrs. Price, the landlady, and Carrie Behr made an emphatic hit in the character of a German domestic. The production was prettily mounted, the coach-house scene in the second act being especially effective. What Happened to Jones 9-15.

The Lottery of Love was given by the Salisbury Stock co. at the Davidson 2, to a well filled house. The occasion was marked by the reappearance in the cast of Benjamin Howard, who gave one of his usual clever and careful performances as Doubledot. Mr. Howard's reception was enthusiastic in the extreme. Frederick Paulding astonished everybody by a remarkable display of versatility in the eccentric comedy part of Buttercorn and scored a pronounced hit. As Captain Merrick John W. Burton depicted the typical old sea-dog with great success. Francis Byrne was an excellent Tom Dangerous, and George C. Robinson made the most of David. Maye Louise Algen gave one of her delightful character sketches as Mrs. Sherramy, Eleanor Robson was charming as Joe, Ethelynne Palmer equally effective as Diana, and the remainder of the cast were very satisfactory. Lewis Mitchell showed us some very pretty stage settings, and under his efficient direction the play went with much life and spirit. Next week, Men and Women.

Many people were again turned away at the Alhambra 2, when Ward and Vokes opened a week's engagement at that popular house. Some new and taking features have been added to the comical conglomeration known as The Governors, and the performance is as bright and lively as ever. Ward and Vokes are still the same funny entertainers and have a clever co. Johnny Page is a host in himself and was recalled repeatedly. Louise Montrose looked extremely fetching in a series of stunning costumes; she sang well, danced gracefully, and was much in demand. Charles W. Young is another clever comedian, and John Keefe and Margaret Daly Vokes made distinct hits. The remainder of the co. was good, and the performance pleased hugely. Week of 9-15 a vaudeville bill is announced, consisting of the following: Professor Leonidas, W. T. Carleton, Kingsley Sisters, Marguerite Ferguson, O'Brien and Buckley, Douglas and Ford, T. J. Farron, Flood Brothers, and Trixie Wade. Superba 16-22.

Wildenbruch's powerful drama, Die Haubenlerche, was played by the stock co. at the Pabst 2, the entire house being sold out. The performance was given with the care and finish usually displayed by this excellent co., and the audience showed great appreciation. Der Talisman 5.

C. L. N. NORRIE.

KANSAS CITY.

The great Fall festivities 4-7, including the gorgeous night parade of the Priests of Pallas exhibiting the wonders of Mother Goose and other fairy tales on elaborately prepared floats, the beautiful flower parade, and the grotesque and fantastic parade of the Karnival Krew, made the period, as usual, the greatest pleasure week of the year. The weather was perfect for outdoor and indoor amusements, and the city was packed with tens of thousands of visitors from all directions. The theatrical offerings included the opening of the Coates Opera House and the Gillias Opera House for the season.

The Coates Opera House, under the management of M. H. Hudson, presented an attractive appearance, having been thoroughly renovated and retouched and the comfort of the patrons attended to by the addition of an entire new set of chairs, being roomy and comfortable. The opening attraction was Clay Clement in A Southern Gentleman and The New Dominion. His work was thoroughly artistic and convincing and his characterizations remarkably truthful. The romantic sentiment in both these plays evoked the sympathies of the audiences throughout, and the feeling deepened that each year this star has advanced in the path of dramatic art. The supporting company included Phosa McAllister, a thoroughly good actress, in the part of Mrs. Sterling, Mrs. Clay Clement, Charles Mason, and others. Henry Miller 13-15.

Hanlon's Superba was the very suitable carnival week attraction at the Grand. The production was well mounted and cleverly acted, and looked bright and handsome. The ballets were numerous and the comedy parts well carried by Charles Guyer as Pierrot, and Heloise Dupont as Gretchen. Arline Athens as Superba was attractive. The Powers Brothers, trick bicycle riders, were decidedly good. Three matinees were given during the week to accommodate the crowds, and the house was crowded nightly. Who Is Who 9-15.

The Gillias Opera House, under management of J. L. Buford, presented as its opening attraction Newton Beers in Lost in London. The star appeared in his usual role of Job Armroyd, of which he gave his usual good performance. He was supported by a capital co., and a number of specialties were introduced. At the opening performance the weather was extremely warm, and the paint on the seats melted to such a degree that most of the people in the audience were stuck fast by the time the final curtain was rung down. Nearly everyone had a peculiar brand on his clothes, and Manager Buford made the best of it by agreeing to have all the clothes cleaned and not making any extra charge for the paint carried off from the chairs.

Convention Hall is progressing rapidly toward completion, but will not be available for this Fall's festivities. It will, however, be ready within a month or six weeks for conventions or other big assemblages.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Metropolitan Theatre the Dorothy Morton Opera co. opened a week's engagement 2 in The Beggar Student, to an appreciative audience. Dorothy Morton as Laura was the centre of attraction. She was in excellent voice and spirits and was altogether charming throughout. Hubert Wilke was seen to marked advantage in the title-role. Edward Webb was a very effective Janitzka, and Ben Lodge was irresistibly funny as the jailer. George Calliban was amusing as General Ollendorf. The others were equal to the requirements of their respective roles, and the chorus was strong and well trained. Richard Lindsay deserves mention for his excellent work as musical director. Giroflé-Girofla 6-8. Kellar 9-15.

The attraction at the Bijou Opera House for the week of 2 was The Commodore, the first of the war dramas to visit us this season. The play abounds in patriotic dialogues and dramatic situations, but is not consistent in construction. The scenery and stage settings were admirable. William L. Roberts, the author, appeared as the Commodore, and made many friends. Hugh Gibson did a clever bit of character work as an able seaman. J. M. Ferguson won favor as the Commandant, and Olive Martin made a decided hit as the Senorita. Casey's Wife 9-15.

Jennie O'Neill Potter, the popular monologist, formerly of this city, gave one of her characteristic entertainments at the Lyceum Theatre 6. Miss Potter was assisted by Daisy Rathburn Chelsey, a well-known soprano of this city. The audience was large and brilliant.

F. C. CAMPBELL.

DETROIT.

Julia Arthur opened at the Detroit 3 for a week in A Lady of Quality. It lacked just a day of being a year ago that Miss Arthur presented this play on the stage of our old Detroit Opera House, and two nights afterward our theatre burned to the ground, entailing great loss on Miss Arthur and her company in the way of costumes and scenery, etc., all of which were totally destroyed by the fire. Everyone also remembers how pluckily Miss Arthur took her losses, and how quickly she got everything ready for her New York engagement, which began about a month later. She was given a splendid welcome back to Detroit Monday evening by the large audience in attendance. A Lady of Quality, as presented this week, is altogether a smoother, more mellow and better balanced performance than when we saw it last. Time has wrought considerable changes in it, the most notable one being in the ending, which permits Anna Wildairs to live. Most of the members of the co. are the same as when it was first given here. W. S. Hart has been substituted for Edwin Arden in the character of Sir John Oxon. White Whittlesey takes Scot Inglis' place as the Duke of Osmonde; Horace Lewis plays Dunstanwolde, formerly done by Stephen Townsend. The other members are as in the original cast. Ingomar will be put on 8.

Burton Holmes, the noted traveler and lecturer, will occupy the Detroit 10-12, when he will deliver a series of his illustrated lectures. The subjects will be The Yellowstone National Park, Into Morocco, The Hawaiian Islands, and Grecian Journeys. Mr. Holmes is very popular in Detroit, and his lectures are always largely attended.

The Russell Brothers are playing at the Lyceum 2-8 in Maids to Order. The farce is only an excuse for the introduction of a lot of specialties, of which, of course, the Russell Brothers furnish the best. On the Wabash 9-15.

Humanity, the well-known English melodrama, is being played at Whitney's 2-8. Next week, 9-15, The Girl I Left Behind Me.

At the Capitol Square Theatre the current attraction is provided by the Bohemian Burlesquers.

KIMBAL.

ST. PAUL.

The Dorothy Morton Opera co.'s engagement at the Metropolitan Opera House closed Sept. 29-1 with an admirable production of The Beggar Student to largely increased patronage. The Wilbur Opera co. played a return engagement at the Metropolitan 2-9, presenting The Mascot, The Two Vagabonds, Martha, Olivette, The Grand Duchess, and The Bohemian Girl, opening to a good attendance in The Mascot. Marion Manola, the prima donna, who has practically recovered her health, was in good voice and gave an admirable rendition of Bettina. Hattie Richardson as Fiammetta sang and acted exceedingly well. W. H. Kohnle's Prince Lorenzo was a decidedly comical and amusing creation. J. E. Conley sang and acted the part of Prince Frederick in good taste. Gus Vaughn carried the part of Pippo with favor. C. T. Huntington made a good Farmer Rocco. Al. Pamar as Matteo; Nora Purdue as Paolo, and Annie Moore as Luigi were satisfactory. Little Annie Laughlin's specialties received an enthusiastic welcome. The thirty minutes of old-time minstrelsy is a unique and very pleasing feature. Kellar 10-12. Dorothy Morton Opera co. 13-15.

A clever co. under the direction of Fred Peel presented Casey's Wife at the New Grand Opera House Oct. 2-8 to overflowing houses. The specialties introduced are good and took well. Mark Murphy as Roderick Casey was the life of the farce. He sang a number of new songs and did some clever dancing. J. P. Sullivan did good work as Dennie Shea. Gus Yorke did clever character work as Michael Levinsky. John McVeigh made a hit as Rody Casey. Jennie Reiffarth was excellent in the part of Rebecca Levinsky. Allie Gilbert as Rachel Levinsky, May Donohue as Nora Scully, and Maym Kelso as Mrs. Shea played their roles very well. Vaudeville, headed by Arthur Dunn and June Whitbeck, 9-15.

Jack Shields, manager of the Dorothy Morton Opera co., is a genial and energetic manager, pushing to the front, and has made many friends. One year ago he was singing in the chorus and taking small parts.

GEORGE H. COLGRAVE.

OMAHA.

The Two Escutcheons had its initial presentation in Omaha at the Creighton week of 2, the reorganized Woodward Stock co. making its first appearance in a purely comedy play. As presented it proved very popular, and individual hits were made by Hal Davis as Rudolph, and by Emma Dunn as Mary Foster. Frederick Montague as Captain Von Vinck surprised us by his versatility, as many were of the impression that his abilities were peculiarly fitted to emotional parts. Frank Linden was also well received as the Baron, this being probably the best presentation that he has yet given in the city. Bertha Creighton wore several becoming gowns and was very favorably commented upon. Business continues excellent. The White Squadron is underlined for McKinley week, Oct. 9.

At the Boyd A Romance of Coon Hollow opened a half week's engagement 2 to two magnificent houses. The scenic effects of this well-known melodrama are unusually good, and the singing and dancing of the darkies have never been excelled in this city. It is worth the price of admission to see this feature alone. Sowing the Wind 6-8. Primrose and Dockstader's Minstrels 9. Henry Miller 10-12. A Texas Steer 13-15. Milk White Flag 16-19. Clay Clement 20-22. Roland Reed 23-29.

The announcement of Managers Burgess and Woodward's contract with Mr. Frazier, of Kansas City, to rebuild the Auditorium reached me just too late for last week's letter. This house is to be opened by our popular Omaha managers as a 10, 20 and 25 cent theatre during Christmas week. Judging from their wonderful success in the past, they are certain to have an equally prosperous run with a new theatre built just according to their ideas. The stock co. may alternate between Omaha and Kansas City, thus giving individual members more time for perfecting themselves in parts that are peculiarly suited to them.

JOHN R. RINGWALT.

INDIANAPOLIS.

The new Grand Opera House Stock co. was unable to appear 3, as the improvements to the theatre have not as yet been completed. The doors will be thrown open Oct. 10 with The Charity Ball as the bill, and All the Comforts of Home will be presented the following week.

What Happened to Jones was the attraction at English's Sept. 30. After the good impression made last season the play had no difficulty in drawing good-sized audiences. The co., headed by George C. Boniface, is a competent one. Willie Collier 6-8. The Highwayman 10-11.

Gettysburg received its first presentation in this city at the Park 29-31, and attracted large and enthusiastic audience at each performance. The author, Frank G. Campbell, took the leading role and enjoyed the lion's share of the applause. The co. included Carroll Daly, Fred Hardy, W. P. Sheldon, Frank Moulton, Nagle Barry, G. W. Fowler, Gabriella McKean, Camille Watson, Claire McDowell, and others. A Grip of Steel opened 3 to good business, which continued throughout the engagement. The action is laid in France and the play abounds in dramatic action and startling climaxes. The co. is a good one and an unusual amount of special scenery is carried. Henry Bedford as Ronjarre showed marked ability and versatility. Frank M. Allen, Walter G. Horton, W. S. Evans, J. J. Kearney, E. C. Martin, Helen Weathersby, Eva Westcott, Ione Matthews, and Lucille Allen Walker are also good. Pousse Cafe 10-15. Darkest Russia 17-19. Remember the Maine 20-22.

W. D. Brown has succeeded William Bean as door-keeper at the Park.

ALLEN E. WOODALL.

PORTLAND, ORE.

At Cordray's the Henderson Stock co., comprising, principally, Russell Bassett, A. L. Willard, Kinsley Benedict, Henry F. Adams, Charles Fleming, Guy Bates Post, Walter Melville, Harry L. Beck, Edward Brophy, Frank Niles, C. B. Mitchell, Ed W. Stevens, Carrie Clarke Ward, Adelaide Fitz Allen, and Frankie M. Raymond, began a fortnight's engagement Sept. 25 to S. R. O. in Held by the Enemy, and continued to good business. Same co. opened 2 in The Ironmaster to full house. The co. is a very creditable organization.

Despite the rainy weather that obtained week ending 1, the attendance at the Oregon Industrial Exposition was fully 50,000. Superintendent Baker is congratulated by everyone for the success attending his efforts. At the Exposition 30 there was a Peace Jubilee celebration, at which there was an audience of 10,000. President H. C. Breeden, of the Exposition, presided. Hon. George H. Williams, ex-Attorney-General of the United States, and Major James Jackson, U. S. A., delivered exceptionally eloquent and able addresses: George W. Bennett's Military Band gave many pretty martial selections; Rose Bloch charmingly sang "The Star Spangled Banner" and Colonel Frank V. Drake's "Old Liberty Bell;" the three flying Hegelmans thrilled everybody by their up-in-the-air performances, and F. T. Tobin, of Bennett's band, sang Herbert's "The Fight Is Made and Won."

O. J. MITCHELL.

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PITTSBURG.

Shenandoah never drew such crowds here as it has during the past week at the Bijou. The co. opened 3 to the capacity of the house, and the demand for seats increased steadily. The co., headed by Mary Hampton and Maurice Barrymore, was one of unusual strength, and the play was perfectly mounted. Have You Seen Smith 10-15.

An Enemy to the King was presented at the Duquesne 3-8 and pleased large audiences all the week. My Friend from India 10-15.

At the Alvin The Telephone Girl opened 3 to a large house, and during the week danced and sang herself into great favor. Sol Smith Russell will follow in Uncle Dick.

The East End Stock co. opened in a triple bill 3 to a good house, presenting Lend Me Five Shillings, Red and White, and The Picture. Next week, The Charity Ball.

Twelfth Night was the bill presented to the patrons of the Grand by the stock co. 3. Beaumont Smith and Alice Butler deserve special praise. Lizzie Hudson Collier's Viola showed careful study. The Poor Mr. Smart will be given next week. In the vaudeville Mr. and Mrs. Arthur Sidman, W. Forrest Huff, Frank J. Shea, Layman, and the Van Aukens were well received. Next week this part of the bill will include A. O. Duncan, C. B. Lawler, Hall and Staley, and the Hermannetti Brothers.

E. J. DONNELLY.

LOUISVILLE.

At the Avenue Theatre the Campbell-Caldwell co. presented 2-8 The White Slave to excellent business. Prominent in the co. were Ruth Macauley, W. A. Mortimer, Frank Drew, John Collier, and Master Ben. Murray and Mack 9-15.

One of the most ambitious undertakings yet attempted by the Meffert Stock co. was the performance 3-8 of Nordeck. The play was staged in a beautiful manner. Oscar Eagle, T. M. Reynolds, Esther Lyon, and Helen Desmonde are entitled to the highest praise.

The subscription list for the season of the Louisville Lyceum Course continues to grow, and the names of a number of well-known lecturers have been added to the role of those who will be here during the Winter. Henry Watterson is prominent among the new engagements.

Oscar Eagle, who plays the principal part in Nordeck at the Temple, was in the cast with Frank Mayo the last time the deceased actor played the part here, some ten years ago.

The regular season at Macauley's will commence 10 with the Boston Lyric Opera co. in Said Pasha.

Patrick O'Sullivan, acknowledged to be a pianist of unusual merit, and a Louisvillian, will leave for Europe within a few days to study under Dr. Pachmann.

Caroline Miskel Hoyt was a great favorite in Louisville. She was the sponsor for the Louisville Baseball Club.

CHARLES D. CLARKE.

JERSEY CITY.

Cumberland '61 commenced its road season at the Academy of Music 3-8. In Old Kentucky 10-15. Robert B. Mantell 17-22.

Edward Maas, of this city, who is playing the part of Clem in The White Slave, has made a hit in the part. The Louisville, Ky., papers give him excellent notices.

It was with much difficulty that Madeline Merli, leading woman of the Cumberland '61 co., appeared 5. Her throat was in a bad condition, and a doctor's presence on the stage was necessary.

The coming to this city of genial Mart Hanley with Robert Mantell 10-15 is eagerly looked forward to by a number of his friends.

Henry Clifton, a member of the Cumberland '61 co., an old-timer, was readily recognized when the co. opened here 3. He received a rousing reception.

Mrs. Etta Henderson, of the Academy of Music, has settled at her residence in this city for the Winter and settled down to business. She does not want to hear Long Branch mentioned until the wane of the season. She has booked some excellent attractions for this season at her cozy Academy of Music.

Robert V. Ferguson, of the Cumberland '61 co., was a guest of Jersey City Lodge of Elks 5.

WALTER C. SMITH.

COLUMBUS.

The Man from Mexico was at the Southern 3-5. On account of the extremely hot weather the business was not large. Willie Collier, of course, scored a big success, and Dan Mason, Thomas Wise and Louise Allen gave clever performances. Devil's Island 12-13.

At the High Street Sept. 29-1 The Victorian Cross played to fair business and proved a fairly good performance. Clark Brothers' Royal Burlesquers 3-5 to good business. Hits were scored by Bixley and Weston, Howard and Emerson, the Mignani Family, Dot Davenport, the Cosmopolitan Trio, and Tenley and Simonds. A Grip of Steel 6-8. Hogan's Alley 10-12. A Contented Woman 13-15.

The Crust of Society was presented at the Grand 3-8 by the stock co. Rose Stahl again scored a big success, her Mrs. Eastlake Chapel being by far the best impersonation she has yet given. Eugene Ormonde was seen to advantage as Oliver St. Aubyn. Wright Kramer and Annie and Kate Blancke were also excellent. The costumes were beautiful and the play was well staged. Frou-Frou 10-15.

Ed Fix is the new business-manager of the Grand.

H. L. NICODEMUS.

CLEVELAND.

It was a large and representative audience that greeted Julia Marlowe at the Euclid Avenue Opera House 3, when she opened for the week. Miss Marlowe is seen to advantage in The Countess Valeska, a play full of dramatic incidents. The supporting co. is a strong and well-balanced one. The Telephone Girl 10-15.

At the Lyceum Theatre A Spring Chicken 3-8 was presented by a good company headed by Sam Collins, Madeline Marshall, the Clerise Sisters, and several other first-class specialty artists. An Enemy to the King 10-15.

The Lights o' London was produced by the Cummings Stock co. at the Cleveland Theatre 3-8, with all the necessary scenic effects. The large co. handled the respective roles artistically.

OCTOBER 17, OPENING OF THE

STANHOPE-WHEATCROFT DRAMATIC SCHOOL

Under the direction of ADELINE STANHOPE WHEATCROFT.

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The Black Flag 10-15. Lotta Baker, a clever Cleveland girl, is filling juvenile roles with the Cummings Stock co. Ralph Cummings made a hasty trip to New York last week, and had a successful operation performed on his throat. He was back in the cast 3.

WILLIAM CRASTON.

PROVIDENCE.

Allen's Star Theatre opened its second week 3 and drew good-sized audiences. The Burglar was the bill presented by a company with William Harris, Henry Wade, Augusta De Forrest, and Emma Morey in leading roles. Other parts were taken by Lauren Rees, William D. Stedman, Charles H. Malles, Adele Carleton, and little Trixie Morrison. Bennett-Moulton co. 10-15. Early attractions at the Star are Henry T. Chanfrau and George W. Wilson's co.

Viola Allen in The Christian was at the Providence Opera House 3-8. James O'Neill 10-12. The Bostonians 13-15.

Brooke's Chicago Marine Band gave an excellent concert at Infantry Hall 4. Sibyl Sammis was the soloist.

The first Arion Club rehearsal of the season was held 3. The club has commenced practice on Verdi's Stabat Mater. Mendelssohn's First Walpurgis Night will be one of the numbers for the first concert.

Henry Faucher, a talented young violinist of this city, has been engaged by the New England Musical Club as soloist for its coming concert tour.

HOWARD C. RIPLEY.

GALVESTON.

Hal Reid with good support in Knobs o' Tennessee unfortunately had a wedged date in the Peters Comedy company engagement, Sept. 27, and the pecuniary results were accordingly poor. The attraction was a meritorious one, and under better conditions would doubtless have fared deservingly well.

Phil W. Peters and his hard-working company finished a week's stay 2, leaving a favorable impression. My Boys, A Knotty Affair, Miss Harum Scarum, A Soap Bubble, The King of Liars, A Miserable Marriage, and Dr. Cupid were presented. Business during their stay was good, considering dull times.

The Jules Grau Comic Opera company will be at the Grand 3, as originally booked, having skipped the New Orleans dates.

C. N. RHODE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Grambs and Theiss, lessees): Terpsichorean Carnival (local), under the direction of Professor M. Agostini, Sept. 29, 30; large audiences. Punch Robertson's co. opened for a week 3 in Under False Colors; large and pleased house.

SELMA.—Academy of Music (Reese and Long, managers): 1492 17.

ARKANSAS.

PORT SMITH.—Grand Opera House (C. J. Murta, manager): Chase and Daniels' stock co 3-5. Frederick Bryton 6-8. Sharpley Lyceum Theatre co. 17-22.

VAN BUREN.—Opera House (H. A. Britt, manager): Chase and Daniels co. 6-8.

CALIFORNIA.

OAKLAND.—Macdonough Theatre (Friedlander, Gotlob and Co., lessees): Modjeska presented Antony and Cleopatra, Macbeth, and Mary Stuart Sept 26-28; crowded houses. Receipts over $2,850. Co very good. The Leading Man 2, 3.==Dewey Opera House (Harry Jackson, manager): Jackson Stock co in A False Friend 25-1; large audiences. Harry Jackson, Kate Jackson, and Henry Napier deserve special mention. Same co. in Fanchon the Cricket 2-9.==Items: A flattering reception was tendered to Maud Morrell and Grace Fisher, two Oakland girls, who are with Modjeska.

LOS ANGELES.—Theatre (H. C. Wyatt, manager:) Harry Corson Clarke in What Happened to Jones 6-8.==Burbank Theatre (Petrich and Shaw, managers): After being extensively altered, handsomely redecorated, and furnished with a handsome new drop curtain, this house will reopen under the new management 3 with Mr. and Mrs. Sidney Drew in When Two Hearts Are Won and The Butterflies.==Item: Dion Romandy and his Hungarian Orchestra have been engaged by the new management of the Burbank Theatre, which insures that house the best orchestra in the city.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Webster-Bacon co. Sept. 19-25 in Alabama, Turned Up, Captain Swift, Gloriana, Lynwood, Called Back, and All a Mistake pleased good houses.

WOODLAND.—Herbrey Opera House (E. C. Webber, manager): Season opened Sept. 29 with the Pacheco Comedy co. in The Leading Man, which was well received by a good house.

COLORADO.

COLORADO SPRINGS.—Grand Opera House (S. N. Nye, manager): Clara Thropp in Where's Matilda Sept 28; good house.==Temple Theatre (James Ruddick, manager): Sutton's Comedy co. 26-28 in Cuba Libre, A Circus Girl, and The Kleptomaniac; small business Herrmann the Great co. 15. Sowing the Wind 17. A Texas Steer 19.

PUEBLO.—Grand Opera House (H. F. Sharpless, manager): Clara Thropp Sept 29 in Where's Matilda to good business. Henry Miller 1 in Heartsease; pleased audience.==De Remer Theatre (Lockin and Harris, managers): Magniscope 25-2; crowded houses.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Two Married Men Sept. 27; fair business and performance. A Milk White Flag 30; good business; performance first-class. Clara Thropp 5. Hogan's Alley 13. Sowing the Wind 25.

OURAY.—Wright's Opera House (Dave Frakes, manager): Two Married Men Sept. 30; good house; audience pleased.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): A large and enthusiastic audience greeted Frank Daniels in The Idol's Eye 1. The quaint little comedian never fails to please and his mirth provoking faculties are irresistible. Helen Redmund was captivating and Alf Wheelan was an able second to Mr Daniels. The White Heather 3-5. Clever Rose Coghlan heads the cast and John Sullivan is an admirable villain, but the other players were poor. The large force of incompetent "supers" had better have been left out, since it was necessary to direct them in tones audible all over the theatre, thus marring some of the strong scenes. Joseph Jefferson and his admirable co. packed the theatre 6 and gave a splendid performance of The Rivals. Otis Skinner, Wilton Lackaye, Verner Clarges, and Ffolliott Paget were all well cast. William H. Crane 8 in A Virginia Courtship. James O'Neill 15. James K. Hackett 20. Jack and the Beanstalk 21.==Grand Opera House (Breed and McKenna, managers): May Howard Burlesque co. 3-5 John Martin's Secret, a strong melodrama, with fine scenic effects and a good co., thrilled large houses 6-8.==Items: The death of Caroline Miskel Hoyt was read with the deepest sorrow here. Mr. and Mrs. Hoyt have a host of friends in the city.—Joseph Jefferson was the guest of Professor and Mrs Weir 6.—Mr. and Mrs. William Loomis gave an informal supper in honor of Bertha Waltzinger after the theatre 30.—Mr. and Mrs. Bunnell will come to town for the Winter early this month. They have been entertaining a large house party at their home in Southport.—Mrs. Van Buren, wife of Manager Van Buren, of the Hyperion, has recovered from her recent serious illness and is able to be out again.—Quite a delegation went to New York to see Cyrano de Bergerac 3, as Margaret Anglin is a social favorite in this city. Her success in the difficult role of Roxane is the topic of local conversation just now.

JANE MARLIN.

HARTFORD.—Parsons' Theatre (H. C. Parsons, manager): A small audience witnessed The Nancy Hanks 29 McFadden's Flats, with an abundance of scenery and a large co., aided J. J. Sullivan and Harry Crandall in amusing large audiences 30, 1. What Happened to Jones 3 duplicated the hit of its previous engagement here An audience that completely filled the house enjoyed the artistic performance of W. H Crane in A Virginia Courtship 5 The White Heather 6-8. Isham's Octoroons 11, 12 Jack and the Beanstalk 14, 15. A Stranger in New York 18, 19. A Brace of Partridges 21.==Hartford Opera House (Jennings and Graves, managers): Thomas E. Shea 29-1 in The Man-o'-War's Man was enthusiastically received by packed houses. John Martin's Secret, a melodrama by Sutton Vane, was sufficiently sensational and thrilling to enthuse good-sized audiences 3, 5. May Howard's Burlesque co. 6-8. At Piney Ridge 10-12. Cuba's Vow 13, 15.==Items: Harry Crandall, of McFadden's Flats, was the guest Sunday, 2, at Elm Tree Inn, Farmington, of William Gray, the inventor —The new $80,000 structure of the Hartford Palace of Amusement co is nearly completed and will be opened to the public early in November. Manager Jennings, of the Hartford Opera House, will play his National Polo League Club in this structure —The October dinner of the Press Club took place 8.

A. DUMONT.

BRIDGEPORT.—Park City Theatre (G. B. Bunnell, lessee): A jolly audience of good proportions applauded the amusing antics of the clever co presenting What Happened to Jones Sept. 27. Frank Daniels returned with The Idol's Eye 30 and was seemingly popular as ever. At Piney Ridge opened 4 for three days and gave the same satisfaction as last year. W. H. Crane 6. Joseph Jefferson 7. John Martin's Secret 10, 11. The Irish Volunteers (local) 13-15.==Smith's Theatre (Edward C. Smith, lessee and manager): Milton Aborn's New England Opera co. opened their season 26 in Said Pasha. Boccaccio, The Bohemian Girl, and The Isle of Champagne were also given 27-1, the last most acceptably. Ida Mulle, plumper than ever, essayed leading roles, while J. Aldrich Libby aided her. The comedy element by Frank Deshon and J. E. Donnelly was excellently done. Isham's Octoroons 3-5 did better financially than theatrically. While large, the co has little talent. Katie Rooney 6-8. Cuba's Vow 10-12. McFadden's Flats 13-15. The Rays in A Hot Old Time 17-19.==Items: Norma Kopp, of Frank Daniels' co., who is claimed for a Bridgeport girl, had a host of applauding admirers to welcome her 30

W. P. HOPKINS.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): McFadden's Flats Sept. 29 to fair business. Joe J. Sullivan, Harry Crandall, and Sadie Connolly kept the audience in constant laughter. What Happened to Jones 4 to medium business; good satisfaction. John Martin's Secret 13. Jack and the Beanstalk 17. Cumberland '61 20.==Opera House (F. W. Mitchell, manager): Monte Carlo Girls 30; poor business. William C. Fields, Eva Swinburne, W. T. Bryant, Klutelds, and Larenz scored hits; co. deserved more liberal patronage. Robin Hood, Jr., 3; topheavy house; co. poor. Down East Comedy co 24 26. Rentz-Santley co, Nov. 2.

WATERBURY.—Poli's Theatre (Jean Jacques, manager): Frank Daniels, supported by an excellent co., in The Idol's Eye delighted a large audience Sept. 29. What Happened to Jones 1; good business. Melbourne McDowell, booked for 3, canceled. The Great Republic (local) 6, 7. Joseph Jefferson 8.==Jacques Opera House (Jean Jacques, manager): Corse Payton concluded his week's engagement 1. The house was packed twice a day during the entire week. A Hired Girl commenced an engagement of five performances 3. Large and enthusiastic audiences were in attendance. At Piney Ridge 6-8. Waite's Comedy co. 10-15.==Item: C. H. King is the recently appointed treasurer at the Jacques.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Season opened 5 with What Happened to Jones, which gave satisfaction to a large audience. Bert Thayer and Adelaide Thurston were excellent. Jack and the Beanstalk 18. Shore Acres 25 May Irwin 27.==Items: Fred E. Cook again takes the leadership of the Middlesex Orchestra.

MERIDEN.—Opera House (A. Delavan, manager): What Happened to Jones Sept. 30; good performance and business. Monte Carlo Girls 1; fair business. Down East Comedy co 3-5, opened 3, but as co was incomplete the two remaining dates were not played. Isham's Octoroons 7, 8. The Geisha 10.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): My Friend from India, with Walter Perkins as the barber, to a large house Sept. 28. Mr. Perkins' support this season is very good. Bennett and Moulton co. opened for a week 3 to a crowded house.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): What Happened to Jones to large and well-pleased audience Sept. 29 The Prisoner of Zenda to good audience 3; performance excellent. Isham's Octoroons 6. Joshua Simpkins co. 8.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): Brooke's Chicago Marine Band Sept. 30; good house and satisfaction. Gay Girls of Greater New York 5; topheavy house. Afro-American Troubadours 8. McFadden's Flats 12.

ROCKVILLE.—Opera House (J. H. Frieze and Co., managers): Dave Marion's Extravaganza co. 13. Cuba's Vow 19.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): Bennett and Moulton co. closed a successful week 1. McFadden's Flats 10.

WINSTED.—Opera House (J. E. Spaulding, manager): Gay Girls of Greater New York 6; good business; performance fair. Isham's Octoroons 13.

PUTNAM.—Opera House (George E Shaw, manager): Brooke's Marine Band Sept. 30; excellent concert. The Sunshine of Paradise Alley 5.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): The Spooners closed a successful week's engagement 1 with Hobson's Choice. Under the Red Robe 3. A Daughter of Cuba 5. Her Majesty the Cook 6. A Parlor Match 7.==Item: B. S. Spooner, of the Spooner co., had a narrow escape from being killed 1. He went up a high ladder into the flies and had ascended about twenty-five feet when he missed his hold and fell backward. He landed on the middle platform on one foot. The other leg struck the edge of the platform and was badly cut and bruised He was removed to his hotel, where he recovered after an hour's rest.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Woodward-Warren co. Sept. 26-1; light business, owing to rain; performance excellent. A Boy Wanted 28; fair business; pleased audience; Al. G. Field's Minstrels 13.

JACKSONVILLE.—Park Opera House J. D. Burbridge, manager): Al. G. Field's Minstrels gave an excellent performance 4 to 8. R. O. Peters and Green co. 5-8.

GEORGIA.

MACON.—Academy of Music (Henry Horne, manager): The Strange Adventures of Miss Brown 1 was the attraction for the formal opening of this house. The performance was pleasing and business fairly good. Field's Minstrels 10, 11. 1492 14, 15 Wilson's Minstrels 28.==Item: On 11-14 Macon celebrates her seventy-fifth birthday with a diamond jubilee carnival. The city will be overcrowded with visitors and the two attractions booked for that week should play to crowded houses.

SAVANNAH.—Theatre (David A. Weis, manager): Al. G Field's Minstrels pleased large houses 1 3. 1492 10. Cleveland and Wilson's Minstrels 17. Remember the Maine 19. Knobs o' Tennessee 19. A Parlor Match 25. James-Kidder-Warde co 26. The Man from Mexico 28, 29.

WAYCROSS.—Johnson Opera House (F. B. Trent, manager): Al. G. Field's Minstrels 5; 8. R. O; performance excellent.==Item: The local Elks entertained Mr. Field and members of his co at a social session after the performance.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): The Strange Adventures of Miss Brown 1; good performance; fair house. Al. G. Field's Minstrels 8.

ATHENS.—Opera House (H. J. Rowe, manager): After the War (local), directed by Travers Vale, 3; fair audience. The Strange Adventures of Miss Brown 5. 1492 6. Lillian Tucker co. 17-22.

ALBANY.—Sale-Davis Opera House (Edward L. Wolffe, manager): The Strange Adventures of Miss Brown Sept. 28; fair audience; performance good. Field's Minstrels 6.

AMERICUS.—Glover's Opera House (George H. Fields, manager): The Strange Adventures of Miss Brown Sept 29; house fair; delighted audience. Al. G. Field's Minstrels 7.

IDAHO.

BOISE CITY.—Columbia Theatre (J. A. Pinney, manager): Season will open with sacred concert 2. Bittner Theatre co. 3-8.==Sonna's Opera House (Peter Sonna, manager): Noble's Repertoire co 3-8.

WALLACE.—Masonic Temple (M. J. Flohr, resident-manager): Under the Dome Sept 21; good business and performance. The Air Ship 1.

ILLINOIS.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Charles W. Gardner Vaudeville co. Sept. 18 pleased fair business. John Kleinbeck and Charles McElhern deserve mention. Shanty Town 28 did big business, but proved a disappointment. At Gay Coney Island 2; large business; best farce here in some time. Smith and Campbell and Tony Hart, Jr., were excellent. Heroes of '98 6. A Texas Steer 9.

SPRINGFIELD.—Chatterton Opera House (George Chatterton, manager): Lorin J. Howard co. in Held by the Enemy Sept. 25-28: crowded houses; audiences pleased. Tennessee's Pardner 29-1; good entertainments; well-filled houses.==Item: Pain's spectacle, "The Fall of Manila, was given at the Illinois State Fair under management of George Chatterton 28, 29 and pleased large attendance.

JOLIET.—Theatre (William H. Hulsizer, manager): Dorothy Lewis in Alone in Greater New York Sept. 30; business good; performance well received. Primrose and Dockstader's Minstrels 4; 8. R. O; performance excellent. A Texas Steer 8. Ward and Vokes 9. Held by the Enemy 14, 15. Holden Comedy co. 17-22. The Victorian Cross 24.

MOLINE.—Wagner Opera House: Nashville Students Sept. 24; good business. Shanty Town 28; big business; appreciative audience. Scott's Minstrels 1; good business; well received.==Item: Frank P. McClure, opera house promoter, and Mr. Wolff, architect, are here looking over ground prospecting for a new house.

GALESBURG.—Auditorium (F. E. Berquist, manager): Nashville Students 4 to good house; performance fair. Side Tracked 8. Alone in Greater New York 10. Heroes of '98 12, 13. Billy Link's Vaudeville co. 14, 15 Melroy's Minstrels 17. Scott's Minstrels 21. O'Hooligan's Wedding 22 The Late Mr. Early 24. A Milk White Flag 28. Shanty Town 29.

KEWANEE.—New Opera House (F. A. Cahow, manager): This new and beautiful little theatre opened Sept. 6 with Chattanooga. Receipts, $5,460. Newton Beers in Lost in London 8; good business; co. fair. Coon Hollow to big business 9; excellent satisfaction. Ferris Comedians 12-17. Side Tracked 21; large business; general satisfaction. Scott's Minstrels 4.

LINCOLN.—Broadway Theatre (Cossitt and Foley, managers): Tennessee's Pardner Sept. 28 gave satisfaction to moderate business. O'Hooligan's Wedding 30 pleased a topheavy house. A Pair of Jacks 7. Lorin J. Howard co. 10, 11 in Held by the Enemy and Trilby. Scott's Minstrels 14. Graham Earl co., booked for 3-8, canceled.

PARIS.—Shoaff's Opera House (L. A. G. Shoaff, manager): For Liberty and Love 5. O'Hooligan's Wedding 7. The Hearthstone 14 My Friend from India 21 The Pay Train 21. The Pulse of Greater New York 24. Chattanooga 27. Uncle Josh Spruceby 31.

ROCK ISLAND.—Harper's Theatre (Steve F. Miller, manager): Olga Lorraine in That Girl 2; performance mediocre; attendance good. Scott's Minstrels 3; excellent entertainment; large house. Alone in Greater New York 9 The Modern Woodman (local) 11. Earl Doty co. 16-22.

ROCKFORD.—Opera House (C. C. Jones, manager): At Gay Coney Island Sept. 28 pleased a fair house. Smith and Campbell in the leading roles were well received. Toma Hanlon and Mattie Lockette also made hits. Kellar pleased a fair house 30. Ward and Vokes 10.

STERLING.—Academy of Music (M. C. Ward, manager): Holden Comedy co. Sept. 25-1 presented Escaped from the Law, The Last Stroke, The War of Wealth, Over the Sea, and Captain Herne, U. S. A., to good business.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Charles A. Gardner's Troubadours gave a fairly interesting entertainment Sept. 26; light attendance. Ferris Comedians 3-8. Lorin J. Howard co. 12, 13.

BLOOMINGTON.—New Grand (J. T. Henderson, manager): Kelly and Mason in Who Is Who Sept. 28 to good business. Slayton Concert co. 30; full house. The Con-Curers 11. Ward and Vokes 13. My Friend from India 21. Humanity 25.

MATTOON.—Theatre (Charles Hogue, manager): Frederick Bryton in Forgiven gave a pleasing performance Sept. 26. Kelly and Mason in Who Is Who 30 delighted a good house. The Whiting Sisters' cornet solos were encored repeatedly.

AURORA.—Opera House (J. H. Plain, manager): At Gay Coney Island Sept. 29: small house; good performance. Kellar 1; fair house; good performance.

OTTAWA.—Sherwood Opera House (J. R. Farrell, manager): At Gay Coney Island 1; owing to inclement weather, to only medium business; performance gave satisfaction.

CANTON.—New Opera House (J. Frank Head, manager): Nashville Students 3; poor house; good performance A Bunch of Keys 4; good house; first-class performance.

TAYLORVILLE.—Vandeveer Opera House (W. H. Kaup, manager): O'Hooligan's Wedding 3; large and pleased audience.

CHAMPAIGN.—Walker Opera House (C. F. Hamilton, manager): O'Hooligan's Wedding Sept. 28; large audience.

CLINTON.—Rennick Opera House (J. R. Arthur, manager): O'Hooligan's Wedding Sept. 29; good business and co. Billy Link's Vaudeville co. 7.

QUINCY.—Empire Theatre (Chamberlin, Harrington and Co., managers): Kelly and Mason 6 Scott's Minstrels 8.

MURPHYSBORO.—Lucier's Opera House (J. J. Friedman, manager): Tennessee's Pardner 5.

METROPOLIS.—McCartney Music Hall (F. A. Trousdale, manager): Side Tracked 29.

INDIANA.

SOUTH BEND.—Auditorium (Harry G. Sommers manager): Nat C. Goodwin and Maxine Elliott in An American Citizen 1 to S. R. O.; excellent satisfaction Burton Holmes lectured on Yellowstone National Park 4; small but pleased house. Daughters of the Poor 6.==Item: The appearance of Mr. Goodwin here at the only one-night stand to be made by his co this season, and the only performance to be given of An American Citizen, not only marked the opening of the Goodwin season, but was the occasion of the dedication of a new Indiana playhouse, the Auditorium, recently erected by the Studebakers. A fashionable audience filled every seat in the spacious new theatre on the opening night, and a party of press and theatrical representatives from Chicago was in attendance. It was a rainy, muddy night, which brought out cabs and fine carriages in such numbers as to give the event quite a metropolitan air. Mr. Goodwin shows no evil effects of his recent London accident, aside from a slight limp. At the close of the third act he was called before the curtain and made a few happy remarks appropriate to the occasion. Both he and Miss Elliott were seen at their best in their presentation, and the supporting cast was all that could be desired. The new theatre is three stories high, constructed of yellow pressed brick in the Renaissance style, and seats about sixteen hundred people. The interior decorations are Empire design, rose and green being the predominating colors. The scenery and curtain are the work of St. John Lewis, of Chicago. The curtain portrays a sketch of local interest, being a bit of St. Joseph River scenery, familiar to South Benders as the most romantic spot along one of the most picturesque streams in the land. Underneath it is a couplet from the late Ben King's poem, "The River St. Joe." The completion of the Auditorium provides South Bend with two first-class theatres, the Oliver, whose season has not yet opened, and the Auditorium.

PORTLAND.—Auditorium (Andrews and Littell, managers): Jessie Mae Hall Sept. 26-1 presented The Princess of Patches, Walker's Ward, Little Miss Weathersford, Lucky Number, Satan's Football, and A Complicated Case to S. R. O; co. first class. The Pulse of Greater New York 11.==Item: Jessie Mae Hall closed with her co. here and left for New York 1, where she is under contract for five years to star in The Princess of Patches. W. O. Hall, Miss Hall's brother, will take the management of the co., which will be known as the W. O. Hall Repertoire co.

EVANSVILLE.—Grand (King Cobbs, manager): Baldwin-Melville co. Sept. 19-24 in A Laughing Success, Hazel Kirke, Over the Sea, The Prisoner of Algiers, The Two Orphans, Ten Nights in a Bar Room, and East Lynne. Co. very strong; houses packed. Andrew Mack 12.==People's (T. J. Groves, manager): The Real Widow Brown 25; good house and performance. Tennessee's Pardner 2; good house; performance fair. The White Slave 9.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): The Pay Train 4; fair performance; small audience. Maxwell's Stock co. 10-15.==Item: Ditched, a sensational comedy by Lawrence Russell, who is well known in this city, will go out next season under the management of Marsh and Wright. The play will have an elaborate production, carrying five full sets of scenery.

LOGANSPORT.—Dolan's Theatre (William Dolan, manager): Davis' U. T. C. Sept 28; full house; play well presented. Rentfrow's Stock co. 3-8 opened with The Lightning Express to full house. American Beauties 14. The Girl I Left Behind Me 19. Paul Gilmore 21. Human Hearts 24. Dan Sully 28. Redpath Concert co. 31.

TERRE HAUTE.—Grand Opera House (T. W. Barhydt, Jr., manager): Billy Link's Vaudeville co. drew well Sept. 26-1. For Liberty and Love, well presented, drew a light house 4.==Items: Manager Monk, of the Casino (which has closed for the season), will receive a benefit at the Grand 5.—Bertha Baganz, of this city, joined the Link co. here, making her professional debut as a whistler.

VINCENNES.—McJimsey's Theatre (Guy McJimsey, manager). Holden Comedy co. opened 3 for a week presenting The Gutta Percha Girl, The Hunchback's Love, The Inside Track, Denver Express, Dangers of a Great City, Blacklisted, and Tom Sawyer; co. fair; business excellent.

ANDERSON.—Grand Opera House (J. B. Dickson, manager): The Pulse of Greater New York 1; good business; performance fair.==Item: Manager Forrest, of The Pulse of Greater New York, was made an Elk in Anderson Lodge, No. 209, 1.

KOKOMO.—Opera House (F. E. Henderson, manager): Davis' U. T. C. Sept. 27 to S. R. O.; general satisfaction. The Pulse of Greater New York 5. The Pay Train 12. Uncle Josh Spruceby 13. Darkest Russia 22. The Maxwells 24-29.

MIDDLETOWN.—Elliott Opera House (Jap Van Matre, manager): Old Farmer Hopkins Sept. 23 opened our season; large house; performance fair. Davis' U. T. C. 26; S. R. O.; poor performance. The Pay Train 11. Bunch Concert co. 30.

ELKHART.—Bucklen Opera House (D. B. Carpenter, manager): Chattanooga (return engagement) Sept. 30; large house; performance very good. St Plunkard drew a very large house 1; co. is better than when seen last season.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): Uncle Josh Spruceby 1; fair business; performances good. For Liberty and Love 3;

fair business; performance pleasing. Human Hearts 13. A Contented Woman 28.

MARION.—GRAND OPERA HOUSE (S. L. Klumas, manager): The Pulse of Greater New York to a large audience Sept. 29. The co. is headed by W. A. Long and Fannie Granger, whose clever specialties won much applause. The Pay Train to S. R. O. 1; good specialties were introduced. Despite bad weather an audience that tested the capacity greeted A Texas Steer 4. Katie Putnam as Roxy delighted the audience. Herbert Sears and Will Bray were applauded to the echo. Tim Murphy 6. Uncle Josh Spruceby 10, 11. Blue Jackets 13. Rentfrow's Pathfinders 17.==ITEMS: Robert L. Forrest, manager for Pulse of New York, was attached at the stage door of the Muncie, Ind., Opera House after the performance 27. He had on his person $200 that the footpads did not get. He was struck a heavy blow in the mouth, badly cutting his lip, but beyond this his injuries were slight. The burglars were frightened away before having had time to rob him.—Carleton S. King, of the late Carrie Lawson Opera co., has joined the stock co at the Dearborn, Chicago; Theresa Ralleri and Fannie Graves have signed with the Wade Opera co., Gladys Lauder and Lizzie Dalton have joined The Chin-Curers, and Fred Cahn is doing vaudeville at Kansas City.—Milton Wallace, treasurer of the Grand, is at St. Louis.—The ruins of the old Sweetser Opera House are being torn down and cleared away preparatory to laying the foundation of the new Burke Theatre, which will be open for the season of 1899, 1900.

ROCHESTER.—ACADEMY OF MUSIC (Davidson, business-manager): Anderson Theatre co. closed a week with The Black Diamond 30 and The Wyoming Mail 1 to good houses and satisfaction. The Pay Train 13. A Breezy Time 28.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Ten Nights in a Bar Room 10. My Friend from Idaho 18. The Pay Train 22. Human Hearts 31.

KNIGHTSTOWN.—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): Uncle Josh Spruceby 3; co. fair; business good. Tony Farrell in The Hearthstone 11. Darkest Russia 15.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): The Pulse of Greater New York pleased a large audience 3. Tim Murphy 8. The Pay Train 10. Uncle Josh Spruceby 12. Blue Jackets 15.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): The Pulse of Greater New York 6. The Pay Train 8. The Doctor of Alcantara (local) 11. Blue Jackets 14.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Ten Nights in a Bar Room Sept. 29 to S. R. O.; performance fair. Uncle Josh Spruceby 14. Darkest Russia 21.

FRANKTON.—GRAND OPERA HOUSE (Liggett and Marsh, managers): Schumann Concert co. opened our season 3; good business; performance satisfactory. The Pay Train 6. Blue Jackets 17.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Semon's Burlesque co. arrived here Sept. 27 and played 29 to fair business; co. disbanded here. The Pulse of Greater New York 8.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Chattanooga 1; good house and excellent satisfaction. 81 Plunkard 11. Ball Winters co 17-22.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Uncle Josh Spruceby 7. The Hearthstone 10. Darkest Russia 14. Remember the Maine 19.

FRANKLIN.—NEW OPERA HOUSE (Will J. Martin, manager): A Boy Wanted Sept. 27; S. R. O.; excellent performance. Human Hearts 29. Me and Jack 26.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Pulse of Greater New York Sept. 27; fair house; performance poor.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): U. T. C. 1 to fair business. Tim Murphy 10. The Hearthstone 13.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Chattanooga Sept. 29; fair business; excellent satisfaction.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Parkinson-Roth co. 3-8 canceled. The Pay Train 15.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): The Pulse of Greater New York will open our season 7.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Schumann Concert co. 6.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Warscope 7, 8. Human Hearts 19.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Ten Nights in a Bar Room 7.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Human Hearts 18.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Muldoon's Picnic, with Barney Ferguson as Michael Mulcahey, 3-6; engagement to good business. Walker Whiteside 7. Primrose and Dockstader's Minstrels 8. A Texas Steer 11. Mistakes Will Happen 12.==GRAND OPERA HOUSE (William Foster, manager): Hopkins' Trans-Oceanics opened their 2-8 engagement to large business. The co. is composed of Powers and Theobald, Juno Salmo, Zoa Matthews, Brothers Herne, Harry Allister, Hayman and Hayman, Lorenze and Allen, and Dr. Haven and Mai.==ITEM: Mary Norman, accompanied by her husband, Norman Jacobs, stopped in the city several days while en route to San Francisco, where Miss Norman will open a four weeks' engagement 9.—Sam Seigel, the mandolin virtuoso, is spending his vacation here and will leave soon for New York, where he will enter the vaudeville ranks.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Shanty Town Sept. 29. Scott's Minstrels 2 gave the best of satisfaction. Regular season opened 3 with Walker Whiteside in The Red Cockade to a well-filled house; audience pleased. Primrose and Dockstader's Minstrels 7. Side Tracked 9. Dorothy Lewis 12. Superba 14, 15. Imperial Frolicues 16. Lost in London 21. Yon Yonson 22. A Milk White Flag 23.==ITEMS: The changes recently made in the entrance to the Burtis are a decided improvement and will be appreciated by the patrons. The bookings include some of the best attractions on the road.—The two Macks in Money to Burn will open the season at Davenport Nov. 1. The co. will be under the general management of Charles T. Kindt and will feature the Lyman Twins. They will carry twenty people and all the scenery. Joe Everich will look after the business end and Frank Mahara will be ahead of the co.

CLINTON.—ECONOMIC THEATRE (William McMillan, manager): Walker Whiteside Sept. 29 in Eugene Aram to only fair business. The play has been somewhat rearranged for this season, adding to its interest. Mr. Whiteside played with his usual scholarly success in the title-role; support good. Shanty Town 30; good business. Wildest kind of knockabout now pervades this production, which pleased part of its patrons. Frank Murphy is the whole show. Mistakes Will Happen 10. Imperial Frolicues 15. The White Squadron 20.==DAVIS OPERA HOUSE (William McMillan, manager): Van Dyke and Eaton co to packed houses 3-9. Strong specialties are those of Ollie Eaton and Baltzunat. Repertoire: Jack's Wife, The Gutta Percha Girl, A Tallow Candle, Kathleen Mavourneen, A Family Affair, and A Happy Pair. Boardman and Jacobs co. 10-15.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Shanty Town 3; good house. Walker Whiteside in his new play, The Red Cockade, 5 to S. R. O. Although this is only the second week of this co. on the road the performance was very smooth and scored tremendously. Mr. Whiteside is to be congratulated on securing so good a play and so capable a supporting co. Mistakes Will Happen 11.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Season opened here Sept. 26-1 with the Omaha Trocadero Vaudeville co.; business light; satisfactory performances. Zoyorra and Starkey and Rathbun made hits. Merrie Bell Opera co. 14, 15.==ITEM: Manager Harmon expects the most profitable season in the history of the house.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Barney Furgenson in Muldoon's Picnic 8. pt. 28; good business; performance fair. Walker Whiteside 1 in Eugene Aram; crowded house; splendid performance. Chase-Lister co 3-8. John E. Dvorak 14.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Fred and Sadie Raymond in The Missouri Girl Sept. 30; small house. Lorin J. Howard co in Held By the Enemy 1; small but appreciative audience. Kelly and Mason in Who is Who 4 to topheavy house; every one pleased.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Missouri Girl 1; moderate business. The leading parts were well taken by Sadie and Frank Raymond. Scott's Minstrels 5 to good business; performance pleasing. Side Tracked 6. Ferris Comedians 10-15.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Beach and Bowers' Minstrels Sept. 28; crowded house; performance excellent. Ole Olson 29; largest house of the season; performance good.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Side Tracked 1; packed house; pleased audience. Law Hall's Minstrels 8. Marldoff Imperial Orchestra Nov. 7.

ISLDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Side Tracked Sept. 29; S. R. O.; performance good. Walker Whiteside 13.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The Span of Life Sept. 29 pleased a good audience. Shanty Town 1; large house.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Muldoon's Picnic 8. Side Tracked 11. Newton Beers 18.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Farley Stock co 3-5 opened with The Ranch King; good business; fair satisfaction.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Side Tracked 5.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Lowe's Madison Square Theatre co., which has been touring our small towns, reorganized here Sept. 18-28 and gave us Little Miss Thompson, A Soldier's Sweetheart, and A Rough Diamond to remunerative business. The performances were apparently very satisfactory to the audiences. Newton Beers in Lost in London opened 29 for three nights to a packed house, the business of the remaining nights being very heavy. The star and play are too well known to demand review. His co. is good and rendered efficient support. Sowing the Wind 3. Hi Henry's Minstrels 4. Thurston Comedy co. 10, 11. A Milk White Flag 12. Primrose and Dockstader's Minstrels 14.==ITEM: Manager L. M. Crawford is giving personal attention to his house here this season, and is winning much commendation for the improvements in the house and the efforts to accommodate the public.
THOMAS R. HYATT.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Kempton Komedy ko. finished a week's engagement here Sept. 25 in State's Evidence, A Yankee in Cuba, Passion's Slave, The Man in Black, Fun in a Boarding School, and The Wife; S. R. O.; performances satisfactory. Stanselle's Vaudeville co. 28; full house; first-class performance. Charles Harrison co. 3-8.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Kempton Komedy co. opened our season Sept. 26 for a week. Large business; general satisfaction. Repertoire: The Man in Black, The Black Flag, State's Evidence, A Yankee in Cuba, Fallen Among Thieves, Passion's Slave, and Fun in a Boarding School. A Breezy Time 6.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Gay Rhea co. Sept. 22-24 in An American Widow, The Girl from Chicago, and The Ironmaster pleased large houses. Jennie Holman co. opened for a week 3 in The Police Inspector. Hi Henry's Minstrels 12.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Rose, manager): Stanselle's Specialty Sensation Sept. 30, 1; good houses; performance as a whole satisfactory. The Chicks, the Martinettis, and Annie Sylvester are worthy of mention. The Paiges 3-8.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Jennie Holman co. Sept. 26-1 in The Daughter of the Regiment, Jane Eyre, Fanchon the Cricket, Camille, Elopement, and The Police Inspector to good business. Long's Comedians 10.

ATCHISON.—THEATRE (John Seaton, manager): Hi Henry's Minstrels pleased a fair audience 3. Sowing the Wind 4.==ITEM: Frank E. Griswold's U. T. C. gave a tented performance to 500 people Sept. 29.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): The Paiges Sept. 26-1 in Forget Me Not, The Prince of Liars, Our Boys, Pawn Ticket No. 210, A Romance of Paris, and The Widow Partington; good performances and business.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): A Breezy Time 1; fair performance; good house. Edwin Rostell 21. Robert Burdette 28.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): A Breezy Time Sept. 29; full house; weak co. Gay Rhea co. 3-8. Kempton Komedy co. 17-22. Edwin Rostell 27.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Newton Beers in Lost in London Sept. 26; fair audience.==ITEM: Jack Giulmett will join Newton Beers in Kansas City as stage-manager.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Newton Beers in Lost in London Sept. 23; good business and entertainment. A Breezy Time 10, 11.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Hi Henry's Minstrels 17. A Breezy Time 22.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): My Friend from India Nov. 5. Edwin Rostell 7. Griswold's U. T. C., under canvas, Oct. 7.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): A Milk White Flag 13. The Paiges 17-22.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Barlow Brothers' Minstrels Sept. 28; fair house; audience pleased. Remember the Maine 30; inclement weather; small house; performance good.==ITEM: Local Elks gave a social session to Harry Ward, of Barlow Brothers' Minstrels, 28.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Nat Reiss co. Sept. 28-1 in Cuba's Victory, The Judge, Justice at Last, and East Lynne; fair business and performances. Down in Dixie, booked for 15 canceled, being tied up by quarantine.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Field and Hanson's Minstrels 4; good house; poor performance. The co. is using Billy Van's lithograph, but he is not with the show. Barlow Brothers' Minstrels 14.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Hoyt's Comedy co. 4-6 in The Fatal Wedding, The Shadow of a Crime, and Dixie Land; packed houses; audiences delighted.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Regular season opened 5 with Field and Hanson's Minstrels; fair performance to good house. Nat Reiss co. 10-15.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Elks' Minstrels Sept. 29 to the capacity. Field and Hanson's Minstrels 7.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Boston Lyric Opera co. 3-8 continued to please; attendance good.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Owing to quarantine the Gran Opera co. did not appear 2, 3. Other attractions are also canceled.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): William H. Crane in A Virginia Courtship Sept. 28; warmly received by a big house. Shore Acres 1; attendance large. The Ballet Girl 3, 4, although not up to Mr. Rice's standard, drew well. James O'Neill in Virginius 5 and When Greek Meets Greek 6; fair business; co. first-class. The Geisha 7, 8. A Stranger in New York 11, 12.==AUDITORIUM (Homer N. Chase, manager): Maine Musical Festival 10, 12.==PORTLAND THEATRE (A. F. Eastman, manager): Katherine Rober 17-22.==CITY HALL (George H. Libby, agent): Brooke's Marine Band 14.==ITEMS: Annie Louise Cary Raymond attended the performance of Crane's A Virginia Courtship at the Jefferson Sept. 28.—Frank L. Callahan, musical director of the Jefferson Orchestra, and Harry P. Goss, business-manager of the same house, will serve in like capacities for the new Portland Symphony Orchestra, now being organized.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Shore Acres Sept. 29 to large and pleased audience. Devil's Auction 24, 25.==THE NOROMBEGA (H. C. Bean, manager): Joseph Green closed first week of engagement 1 to good business, presenting Held by the Enemy, Condemned to Siberia, A Plain Old Irishman, Humbug, A Man of the People, and An American Hero. San Francisco Minstrels 10, 11.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Shore Acres Sept. 26 to good business. Bennett and Moulton co. 3-8 opened to S. R. O. in A Daughter of the South. Other plays: My Partner, Santiago '98, Bonnie Scotland, For Cuba's Cause, and Darkest Russia. Boston Ideal Stock co. 10-15. What Happened to Jones 17. The Heart of Maryland 20.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Shore Acres 1 to capacity; audience pleased. The Burglar 14. What Happened to Jones 19. Shea-McAuliffe co. 24-29.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Brooke's Marine Band matinee 10. Miles' Ideal Stock co. 11-15.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Pitman Comedy co. closed a week's engagement Sept. 30, having played to the capacity at every performance. My Friend from India 6. Her Majesty the Cook 11. Lost in Siberia 25. Tim Murphy 29.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, representative): A Daughter of Cuba delighted a fine audience 6. Rock Band Concert co. 13. The Maine Avenged 20. His Better Half 27.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): My Friend from India 5; light business; performance first-class. Myrkle and Harder co. 10-15.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): On Land and Sea Sept. 28 gave an adequate performance to a light house. The Geisha drew fairly well 30, 1. The co. is a most capable one. Brooke's Marine Band gave two concerts 2 that were deserving of better patronage. Sibyl Sammis, Boburnir Kryl, Marshall Lufsky, and Harry Trout were the soloists. Lewis Morrison in Faust 3. Clifford and Huth, supported by other amusers of merit, in A High Born Lady attracted a good sized and vastly pleased audience 4. Shore Acres 5. Jack and the Beanstalk 7, 8. The Ballet Girl 10. Chauncey Olcott 12. What Happened to Jones 13. The Heart of Maryland 14. A Stranger in New York 15.==MUSIC HALL (W. H. Boody, manager): A very amateurish co., under the management of Charles Young, played The Midnight Alarm 29-1; fair business. That J. Lawrence Sullivan is still a leading heavy is demonstrated by the crowds that are packing this house nightly 3-5. The star, with Jake Kilrain, Edwards and Edwards, and the Petching Brothers, were the leading features of a very good combination. Garry Owen 6-8. Henry Chanfrau 10-12. May Howard Burlesque co. 13-15.==ITEMS: Manager Ed Fay is at home again.—W. E. Carleton is doing the press work for Music Hall.—Flynn and Kirby have announced the opening of the Bijou Theatre for 17. This will make the third "nickel" admission place of amusement in this city.
ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): William H. Crane revisited us with his charming A Virginia Courtship 3 and played to a full house. The co. is a fine one. McFadden's Flats amused fair-sized house 4. A Hired Girl had rather a hard wash 6, and didn't show much on the hang-out. Joe Jefferson in The Rivals 8. Chauncey Olcott in Sweet Inniscarra 10. Mrs. Fiske 11. James O'Neill 13. Haverly's Minstrels 14. The Sunshine of Paradise Alley 15. A Stranger in New York 17. Pinafore (local) 18, 19. The Tree of Knowledge 21.==NELSON THEATRE (P. F. Shea and Co., managers): Manager Shea put in a very strong vaudville bill week 3. The Second Regiment Band in concert were retained, being a drawing feature, and were assisted by Misses Clara Sexton and Victoria Faure, soloists. Other features were Isabelle Urquhart, assisted by Wilmer and Vincent, in two funny one-act plays; Mudge and Morton, the favorite musicians; Lowell and Lowell, the comedy acrobats; Laurence and Harrington, and the Clifford Sisters. Corse Payton's Stock co. 10-15.==ITEM: Melbourne McDowell canceled dates here 30, 1 because of the death of Fanny Davenport.
EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): John Martin's Secret Sept. 29 was handicapped owing to the small stage and the sickness of one of the leading people. Stetson's U. T. C. did a big business 1. The Nancy Hanks 8. The Geisha 13.==WILSON OPERA HOUSE (W. P. Meade, manager): Black Patti's Troubadours gave a good entertainment before a large audience 30. The Ollie Evans co. failed to please 3-5 with one-act plays, including A Frisky Doctor, A Western Girl, A Bicycle Maid, Miss Liberty, A Game of Cards, and others. The performances were not liberally patronized. Co. disbanded 5. The Purser 6. Under the Red Robe 8.==ITEMS: Joseph T. Hunter, baritone, has joined the Castle Square Opera co. of New York.—An attempt was made to attach the scenery and other paraphernalia of Stetson's U. T. C. here, but the manager was too wide awake for the sheriff. An attempt was also made in Williamstown, but with no better results, the stuff having been shipped into another State. The cause of the attempted attachment was an alleged breach of contract, Manager Meade, of the Wilson, claiming that he had a contract with the co. to play his house. They played the Columbia and he wanted damages.

NEW BEDFORD.—THEATRE (William B. Cross, manager): A Stranger in New York 5; fair business. Owing to a heavy rainstorm the audience was not as large as it would otherwise have been. Harry Conor and Anna Boyd were especial favorites. Harry Gilfoil's clever imitations were heartily applauded. Brooke's Marine Band, with Sibyl Sammis as soloist, gave an excellent concert 6 to S. R. O. The Sunshine of Paradise Alley 7. The Heart of Maryland 8. Alma Chester 10-15. Advertised repertoire: Herminie, or The Cross of Gold, Mismated, Denise, Arabian Nights, At Fort Bliss, The Little Detective, Pavements of Paris, In Danger, The Sleepwalker, Nevada, and The Cuban Patriot. Corse Payton Comedy co. 17-22. Boston Star Course entertainment 27. What Happened to Jones 29.==ITEMS: A few members of A Stranger in New York co. spent 3-5 in this city, as engagements for 3, 4 were canceled in tribute to the memory of Caroline Miskel-Hoyt.—Richard Harding Davis, who has been resting at Marion, Mass., for several weeks, attended the performance of A Stranger in New York here 5.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): A Stranger in New York Sept. 29 found much favor with a large audience. Harry Conor, George A. Beane, Harry Gilfoil, Anna Boyd, and Florence Lillian Wickes deserved their success. Frank Tannehill, Jr., in The Nancy Hanks, fared poorly. Corse Payton's Stock co. opened 3 for one week in Only a Farmer's Daughter. Woman Against Woman, Denise, East Lynne, Alone in London, The Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock; stage settings very fine; specialties by the Levines, Little Joey, Eugene Santly, Richard Crolius, Kathryn Rowe Palmer, and Emma De Castro. Business opened large. Corse Payton's Comedy co. 10-15. Shore Acres 17. Brooke's Marine Band 18. Chauncey Olcott 19. The Ballet Girl 22.==ITEMS: The Nancy Hanks co. laid off here 3 owing to some trouble about their Worcester, Mass., engagement of that date.—Corse Payton came down from Taunton, Mass., 3 to visit the stock co.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Lewis Morrison in Faust 1. Waite's Opera co. opened a week 3 to fair business. Repertoire: Said Pasha, Fra Diavolo, The Two Vagabonds, The Bohemian Girl, Pinafore, Paul Jones, The Chimes of Normandy, Maritana, Twin Sisters, and Olivette. The Ballet Girl 11. Brooke's Marine Band 12.==NEW THEATRE (C. H. Prouty, manager): The Donovans in Dewey's Reception in McFadden's Alley pleased fair houses Sept. 29-1. American Belles Oct. 6-8. May Howard Burlesquers 10-12.==ITEMS:

DISENGAGED.

HARRY SAINT MAUR

ADDRESS:

INTERNATIONAL PLAY BUREAU,

Suite 24. 1368 Broadway, New York.

Treasurer Joseph J. Flynn, of the Opera House, who for the past three years has been a member of the Massachusetts State Legislature, has received the Democratic nomination for Congress for this district.—John S. Porter, owner of the New Theatre, has engaged C. H. Prouty as manager. Mr. Prouty was formerly business-manager of Dave Marion's Burlesque co.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Waite's Stock co. Sept. 26 to fair business. A Dangerous Woman, The Gypsy Queen (Carmen), Poker Flats, and The Flag of Freedom were given latter part of week. Frankie Carpenter co. 10-15.==ITEMS: Stephen Bogrett, who managed this house season of 1896-7, was in the city a few days the past week renewing old acquaintances.—The Fitchburg and Leominster Street Railway Co. arranged with H. H. Tilton, of Boston, Mass., for a grand display of water fireworks and a reproduction of the Battle of Manila, to be given at Whalom Park 4-6. The attraction was not up to expectations, and after witnessing the display 4 the management canceled the balance of engagement.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): John Martin's Secret 1; satisfactory performance; light attendance. Alma Chester co. 3-8 in Herminie, or The Cross of Gold, Denise, At Fort Bliss, The Pavements of Paris, The Sleepwalker, The Cuban Patriot, The Little Detective, Mismated, Arabian Nights, In Danger, and The Hidden Hand; fair audiences. Sweet Inniscarra 11. The Ballet Girl 14.==EMPIRE (T. F. Murray, manager): A Hot Old Time 29-1; crowded houses. Byron's Stock co. 3-8 in Ups and Downs of Life, The Plunger, The Inside Track, Across the Continent, The Soggarth, and Ten Thousand Miles Away; business large. The Electrician 13-15.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): On Land and Sea drew a good-sized house 1; performance fair. The Midnight Alarm 5 did a good business despite the severe rain. James O'Neill 7. A Hired Girl 8.==ITEMS: Managers Patrick and Reniger have a number of excellent cos. booked for this season, and the Chelsea theatregoers are patronizing the house in great numbers. Ralph M. Smith has been made general superintendent of the theatre.—Mr. Patrick, the senior partner of the Academy, is also part owner of Bristol's Equescurriculum, now touring Australia. His show is said to be breaking all records there.

WORCESTER.—THEATRE (James F. Rock, manager): A Stranger in New York produced the usual amount of Hoytism fun for the benefit of good-sized audiences Sept. 30, 1. James O'Neill had a good house 3 in When Greek Meets Greek, and a much larger one 4 with Monte Cristo. McFadden's Row of Flats did fairly well 5. Mrs. Fiske 10. The Bostonians 12. Chauncey Olcott 15. The Ballet Girl 17, 18. Cumberland '61 19. Shore Acres 20.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): On Land and Sea 3-8 proved an excellent melodrama and a strong magnet for the patrons of this popular house. The Otts in All Aboard 10-15.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Geisha was presented in a very creditable manner to light business Sept. 29. H. W. Tredenick, Charles Danby, Helen Royton, and Minnie Ashley made hits. Phil and Matt Ott, assisted by a good co., did fair business in All Aboard 1. The Boston Star Course presented for their opening attraction Brooke's Marine Band, assisted by Sybil Sammis, to S. R. O. 3. Shore Acres 13. A Rabbit's Foot 15. Joseph Greene's co. 17-22.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Waite's Opera co. presented Pinafore, The Bohemian Girl, and The Chimes of Normandy Sept. 29-1 to large audiences. The Geisha 4; fair business; performance excellent. Work of Minnie Ashley and Helen Royton were features. Shore Acres 7. A Stranger in New York 10. The Ballet Girl 12. Alma Chester co 17-22.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Walter E. Perkins in My Friend from India Sept. 29 delighted a fair house. McFadden's Flats 3 was poor. The Nancy Hanks 5; play and house poor. A large audience saw William H. Crane 4, supported by a capital co., in A Virginia Courtship. The Geisha 12. The Ballet Girl 15. Rice's Comedians 17-22. The Heart of Maryland 27.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverly, managers): My Friend from India delighted a good audience Sept. 26. Ott Brothers in All Aboard to a good house 28. Brooke's Marine Band 4 greatly pleased. A Stranger in New York 6 gave satisfaction to a large house. Dewey's Reception 8. The Sunshine of Paradise Alley 10. Shore Acres 12.

LYNN.—THEATRE (Dodge and Harrison, managers): The Midnight Alarm 4; performance poor; fair business. Clifford and Huth in A High Born Lady 5; performance good; medium business. McFadden's Flats 7. Shore Acres 8. Jack and the Beanstalk 10. What Happened to Jones 12. The Ballet Girl 13. Brooke's Marine Band 15.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Boston Ideal Stock co. opened for a week 3 with Uncle Dudley. Other plays: The Messenger from Jarvis Section, The Governor, Dunducketty's Picnic, and Partners for Life; business fair; audiences pleased.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Ott Brothers in All Aboard Sept. 30; crowded house; failed to please. Frankie Carpenter co. 3-8 presented An American Princess, Pawn Ticket 210, and Struck Gas first half of week; crowded houses; co. good. Shore Acres 10.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Bishop, manager): John L. Sullivan co. Sept. 30; big house. The Sunshine of Paradise Alley 3; splendid performances; crowded house. What Happened to Jones 10. The Donovans 15. Mozart Symphony Club 22. Henry Chanfrau 24.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Electrician Sept. 29; excellent performance; fair audience. The Nancy Hanks 7. The Midnight Alarm 13. The Sunshine of Paradise Alley 19.

TAUNTON.—THEATRE (R. A. Harrington, manager): Corse Payton opened 3 for a week, presenting Two Nights in Rome to the largest business ever done at this house. Co. are great favorites here.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): The Midnight Alarm 3 to fair house; performance fair. Shore Acres 6. Henry Chanfrau 8. Joseph Greene co. 10-15.

NEWBURYPORT.—OPERA HOUSE (Thomas C. Cutter, manager): Brooke's Chicago Marine Band 5; fair business. A Hired Girl 7 gave satisfaction to a large house.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Wargraph 3, 4; good exhibitions; S. R. O. Kentucky Jubilee Singers 8.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): The Geisha 5; large and pleased audience. The Midnight Alarm 11. In Old Kentucky 27.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Alone in Greater New York Sept. 29; large audience. The work of Dorothy Lewis was enjoyable, but the balance of cast was commonplace. We saw A Contented Woman for the first time 30, and thoroughly enjoyed the many bright lines and good situations with which this clever comedy abounds. Belle Archer made a lovable Grace Holme and was ably seconded by C. P. Morrison and Henrietta Lee. Fanny Denham Rouse's Aunt Jim was one of the most convulsingly funny characterizations seen here for many a day. Business good. The Girl from Paris while very lively is not as good as she ought to be for $1.50 a seat. A good-sized audience saw it 4, and would have been greatly disappointed if it were not for the truly clever efforts of Olive Wallace, Harry Hermsen, and Alexander Clarke.

Pudd'nhead Wilson 14, 15.==GRAND (G. Stair, manager): Heroes of '98 is one of the series of half a dozen Cuban war plays seen at this house so far this season, and was given 2-5 before good-sized audiences. The play and co. need fixing and the "author," T. Cruttenden Webb, is in the city to do it. A Boy Wanted 6-8. Julie Walters 9-12.

WILLIAM E. COX.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Continuous vaudeville performance under the management of Amusement Committee of Street Fair 3-7; crowded houses. A Contented Woman 7. Pudd'nhead Wilson 17.==GRAND OPERA HOUSE (Lee Getter, manager): Heroes of '98 was given with great success to a light house 1. J. C. Lewis in Si Plunkard 5, 6; crowded houses; general satisfaction. Australian Beauties 15.

OWOSSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): Porter J. White in Faust Sept. 28 pleased a good house. She 3 canceled. A Breezy Time 13.==ITEM: The Toledo Elks came here by special train 3 to attend the funeral of Dr. F. A. Todd.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Belle Archer in A Contented Woman delighted a large and fashionable audience Sept. 29. Santanelli, hypnotist, opened 3 for five nights to a good house, giving satisfaction.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House opened for the season Sept. 30 with Belle Archer in A Contented Woman; excellent performance to good house. Metropolitan Troubadours 17-22. Miss Francis of Yale 28.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Season opened with The Girl I Left Behind Me 4. A Contented Woman 5. Pudd'nhead Wilson 11.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Marks Brothers' Dramatic co. to full houses in The Duke's Daughter and Cuba Sept. 26-1 gave satisfaction. A Contented Woman 4. The Girl from Paris 7.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Girl I Left Behind Me 3. How Hopper Was Side Tracked 8. Pudd'nhead Wilson 18. Miss Francis of Yale Nov. 1 canceled.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Porter J. White in Faust drew a fair house Sept. 30. The Girl from Paris had only a small house 4; excellent attraction. Pudd'nhead Wilson 10.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Uncle Josh (local) Sept. 28 to a well filled house. Si Plunkard 30; theatre crowded. How Hopper was Side Tracked 7. Schumann Concert co. 13.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Stowe's U. T. C. Sept. 27, 28; good performances; S. R. O. first night.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): How Hopper Was Side Tracked 6. Pudd'nhead Wilson 7. A Boy Wanted 11.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): A Breezy Time 3. Bryan's Comedians 10-15.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The general expression of a large audience that greeted Warner Comedy co. in Mercie's Marriage, the initial performance during engagement 3-8, was good co., specialties up to date, and Cora Warner's serpentine dances beautifully and artistically done. Co. will also produce here Dads and Dollars, A Circus Day, After the Ball, Always On Time, What Happened to Smith, and The Basket Picnic. Walker Whiteside 15. Clay Clement 29.==ITEM: The annual street fair will take place 4-6. Manager White is master of ceremonies on amusements.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Pulse of Greater New York Sept. 30. The Thompson Tots greatly pleased the audience. Emyliss Barr and Frank Egan were also appreciated. Chattanooga 3; co. excellent but play would have been appreciated much more if it had not been cut so much. Fabio Romani 11.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Herrmann the Great co. 3; big business. Yon Yonson 6. Fabio Romani 8.==ITEM: The Mankato Street Fair will be held 12-14. This is our first street fair and it will be a grand success. The country is being billed for one hundred miles around.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, manager): Herrmann the Great co. Sept. 28, 29; crowded houses and everyone pleased. Chattanooga 6. Fabio Romani 18. Coon Hollow 26. The Dazzler 31.

WINONA.—OPERA HOUSE (M. D. Field, manager): Chattanooga Sept. 27; fine house. The Span of Life to fair business 30; scenery good. The Donnzettis bore off the honors. Fabio Romani 3. Yon Yonson 11. Imperial Fruitjues 12.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Janet Waldorf in Romeo and Juliet Sept 30; good performance and house. The Span of Life 1; excellent performance; fair audience. Yon Yonson 7. Walker Whiteside 14. Olga Lorraine 15.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Pulse of Greater New York Sept. 29 to fair business. A True Kentuckian to small audience 1.

DULUTH.—LYCEUM (E. Z. Williams, manager): Aiden Benedict's Fabio Romani Sept. 29 and Chattanooga 30; large and pleased audiences. The Commodore 10.

ST. PETER.—THEATRE (H. J. Ludcke, Jr., manager): Fabio Romani 10. Stowe's U. T. C. 12. Alone in Greater New York 24. Walker Whiteside 27.

MISSOURI.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Scott's Minstrels 27; S. R. O; performance satisfactory. Ottumwa Male Quartette 7. Alba Heywood 8. Salisbury Orchestra 17.==ITEMS: The house is to be fitted with new seats and scenery.—F. R. Heiny, assistant-manager, and Charles Mathews, of this city, have organized a booking agency.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Season will open 8 will Kelly and Mason in Who Is Who.==CRAWFORD THEATRE (O. S. Brigham, manager): Hi Henry's Minstrels Sept. 30-1; S. R. O.; first-class performances. Redmund Dramatic co. in The Lost Paradise 3 and Davy Crockett 4; large business.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Ole Olson 8.==ITEM: Opera House was sold under foreclosure proceedings Sept. 30 and purchased by Callaway County Savings Bank. As yet the bank has made no arrangements as to the future of the house, although negotiations are pending.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Hi Henry's Minstrels opened our season Sept. 26; excellent performance; good business. The Couture Brothers and Teal and Baker deserve mention. Henry Watterson 10. Alba Heywood 16. Salisbury Orchestra 26.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Frank E. Long co. in A Man Among Men, The Middleman, and Michael Strogoff to fair business; co. good. Edwin Rostell 4. Hi Henry's Minstrels 9.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Edwin Rostell and fair co. in Richelieu and Hamlet Sept. 28, 29; fair business. Beach and Bowers' Minstrels 8. Ole Olson 12.

TRENTON.—HUBBELL OPERA HOUSE (William Hubbell, manager): Beach and Bowers' Minstrels Sept. 29; crowded house; audience pleased. Ole Olson 4 to S. R. O.; performance satisfactory.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): A Jay Circus 4 satisfied a small house. Ole Olson 7. Beach and Bowers 12. Wilber Entertainment co. 13. Clay Clement 14.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE: Frederic Bryton in Forgiven Sept. 28-30; audience pleased; small houses owing to bad weather. Tennessee's Pardner 8.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): The Crows Sept. 26-1; good business. Alba Heywood 15.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Held by the Enemy Sept. 30; fair business. Kelly and Mason 7. Chase-Lister co. 10-15.

ODESSA.—PHŒNIX OPERA HOUSE (Frank Hereford, manager): Dixie Land 12. The Crows 17-22.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Murray and Mack in Finnegan's Ball Sept. 28 to crowded house; performance very amusing. Receipts $600. The Air Ship and Mathews and Bulger canceled. Janet Waldorf 5. The Pulse of Greater New York 10.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): South Before the War 1; performance excellent; business S. R. O. The Pulse of Greater New York 8. Chattanooga 15.==ITEM: Business has never been better since the Opera House opened.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Murray and Mack in Finnegan's Ball Sept. 28; good house and performance. Mathews and Bulger 4. Kellar 18. Chattanooga 21.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): South Before the War Sept. 27-29; good business; excellent performances. The Pulse of Greater New York 6.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): South Before the War to full house Sept. 30; satisfactory performance. Chattanooga 14. Janet Waldorf 21. Fabio Romani 27.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Mathews and Bulger 5.

NEBRASKA.

LINCOLN.—FUNKE OPERA HOUSE (F. C. Zehrung, manager): Oliver Scott's Minstrels Sept. 10; business good. Martell's Merry Makers 12-17; good business. Redmund Dramatic co. 26-1 opened to S. R. O; good business other nights. Coon Hollow 6. Primrose and Dockstader's Minstrels 11. The Gay Matinee Girl 13. Mistakes Will Happen 14. A Milk White Flag 15.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Harry Martell's Merry Makers opened for three nights in Wild Oats 3 to S. R. O. The Martell family in their bicycle act deserve special mention. Redmund Dramatic co. 17-22.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Sowing the Wind 5. Primrose and Dockstader's Minstrels 12. Willis Melody co., booked for 1, failed to materialize.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): House will open 12 with The Gay Matinee Girl. The Missouri Girl 18.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Redmund Dramatic co. 10-15.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): On Land and On Sea Sept. 30 pleased a large house. The Geisha 3; good house; performance fair. The Ballet Girl 7.==PARK THEATRE (J. E. Hurst, manager): Garry Owen 3-5 pleased good houses. The Midnight Alarm 6-8. Bon Ton Burlesque co. 11, 12. Southern Cake Walk co. 13-15. May Howard 17-19.==CENTRAL STREET THEATRE (C. M. Shaw, manager): Dark.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Jack and the Beanstalk 4. Brooke's Marine Band 14. The Heart of Maryland 19.==ITEMS: The theatre trains from the surrounding towns are largely patronized this season, and increase the box-office receipts greatly.—O. L. Story, scenic artist, of Boston, has been in town touching up the scenery.

NASHUA.—THEATRE (A. H. Davis, manager): George Wilson closed a good week's business Sept. 29. Clifford and Huth in A High Born Lady delighted a good house 3. Miss Huth made a hit with her coon songs. Jack and the Beanstalk 5. John L. Sullivan co. 6. Brooke's Marine Band 9. Bon Ton Burlesquers 11.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Cramer's Orchestra 4; good business; performance satisfactory. Mason and Downs' U. T. C. 13. The Sunshine of Paradise Alley 24.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Lawson's Vandeville co. 1-4 gave a poor performance to light business; co. stranded here. The Burglar 10. Bon Ton Burlesquers 12.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): On Land and Sea Sept. 29; light house. The Ballet Girl 8. The Heart of Maryland 19.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): Stuart Robson in The Meddler 3-8; excellent performance; business good. The Bride Elect 10-15. Way Down East 17-22.==JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): Tempest Tossed 3-8; co competent; fair business. Brothers Byrne 10-15. West's Minstrels 17-22.==COLUMBIA THEATRE (M. J. Jacobs, manager): The stock co gave The Cherry Pickers 3-8. The play was finely staged and the performance very creditable; audience large. A Celebrated Case 10-15. The Lost Paradise 17-22.==ITEMS: Newark Lodge, No. 21, B. P. O. Elks, held a social 4.—In the coming production of The Lost Paradise by the Columbia Theatre Stock co. Virginia Jackson and George Neville will be seen in the parts played by them in the original production.—F. Leon De Groot, of this city, has been engaged by Daniel Sully.—R. J. Struck, one of our townsmen, is winning praise for his work in The Belle of New York.—The local fire commissioners have passed a regulation calling for a fire detail at all theatres. C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): When London Sleeps (return date) Sept. 30-1; good houses; performances satisfactory. George W. Monroe presented Her Majesty the Cook 4; well filled house; the farce scored well. New England Opera co. 10-15. Hazel Wood co. 17-22. Cameron Clemens 24-29.==LYCEUM THEATRE (W. M. Drake, manager): Peck's Bad Boy did good business 1. Wilbur-Kirwin Opera co. 3-8 drew fair houses. Repertoire: Said Pasha, The Queen's Lace Handkerchief, The Mikado, La Mascotte, Fra Diavolo, Carmen, The Bohemian Girl, and The Two Vagabonds; performances gave satisfaction. The animated song sheet is a pleasing feature. The Blondells 10-12. A War Correspondent 19. Sam Pitman's co. 31-Nov. 2.==ITEMS: J. Bromley Adams has been engaged as press representative of the Star.—Crane's Players, due to appear at the Lyceum 24-29, canceled.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Jefferson De Angelis in The Jolly Musketeer to a large house 1. The opera is beautifully staged and finely sung. The chorus is notably strong. Walter E. Perkins gave My Friend from India 3 to fair business. Under the Red Robe 5. A Parlor Match 6; fair attendance. Booked: On and Off 12. Katie Rooney 13. Robert B. Mantell 15. James-Kidder-Warde co. 17. A War Correspondent 18. Della Fox 22. The Spooners 24-29.

PATERSON.—OPERA HOUSE (John J. Goetchins, manager): When London Sleeps Sept. 26-28; good business and co. The Maine Avenged 29-1; fair business and co. New England Opera co. 3-8 to well filled houses; good performances. Cameron Clemens co. 10-15.==EDEN THEATRE (H. E. Toovey, manager): The Sleeping City 3-8; good houses; performances pleasing. Bubb Comedy co. 10-15.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Al. Reeves' co. Sept. 27; good house; pleasing performance. Peck's Bad Boy 29; fair business. Bubb Comedy co. opened for three nights 3 in The Red Cross Nurse to S. R. O.; excellent satisfaction. Slaves of Russia 4. The Great Diamond Mystery 5. On account of inclement weather business was only fair 4, 5. Katie Rooney 10.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Al. Reeves' co. Sept. 26; fair business; co. excellent. The Maine Avenged 28; good business and co. A Daughter of Cuba 3; good business; co. excellent. Bubb Comedy co. 6-8. Katie Rooney 11. A Country Merchant 18. A Jay in New York 22.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Peck's Bad Boy amused a fair-sized house Sept. 30. The Sunshine of Paradise Alley 4. Katie Rooney 13.==COLUMBUS THEATRE (John T. Platt, manager): Joseph Murphy 24.==ITEM: Reinhold L. Herman has been engaged as conductor of the Orange Mendelssohn Union.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): George W. Monroe in Her Majesty the Cook Sept. 30 opened here and made a decided hit; business good. A Daughter of Cuba 4; good performance; fair business. J. E. Toole 6-8. Charles Coghlan 11.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Al. Reeves Sept 29-2 to good business; fair co. Downing and Sigmon's co. 3-5; co. not up to expectation; poor houses. When London Sleeps 6-9. Billy Madden's American Athletes 10-12. A Cheerful Idiot 13-15.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Killarney and the Rhine 3; good business and performance. Peck's Bad Boy 6; good business; performance first-class. A Jay in New York 17.

PLAINFIELD.—STILLMAN THEATRE (Mase Edwards, manager): Have You Seen Smith Sept. 30; large and pleased audience.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Peck's Bad Boy to good house 4; performance good.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Ad Gerber, manager): Devil's Island 3; fair house. Joseph Jefferson in The Rivals 4; packed house; fine performance. Denman Thompson 5. The Prisoner of Zenda 6. Della Fox 8. Kelcey-Shannon co. 10, 11.==NEW ALBANY THEATRE (C. H. Smith, manager): The Gay Masqueraders to big business Sept 29-1. This co. is one of the best on the road. The costumes are varied and very fine. The specialties are up to date, and include Bud Snyder, Brown and Camille, the Electric Clark Sisters, McCale and Daniels, and Adgie and her lions. Webber's U. T. C. opened 3 for a week to good business. Ten Nights in a Bar Room 10.==HARMANUS BLEECKER HALL (Arthur Moreland, manager): John Martin's Secret 29 proved a melodrama of a very sensational character. When London Sleeps 3-5 was another of the same kind. The audiences were large. Stetson's U. T. C. 7, 8.==ITEM: S. H. Semon, with the Buffalo Bill Show, was in this city visiting friends last week.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Julia Marlowe in The Countess Valeska Sept. 29. Denman Thompson in The Old Homestead pleased good-sized audiences 30, 1. El Capitan was well sung to fair business 4, 5. Devil's Island 6, 8. The Prisoner of Zenda 10, 11. The Belle of New York 12, 13. A Misfit Marriage 14, 15.==BASTABLE THEATRE (S. S. Shubert, manager): The stock did Moths fairly well 3-8; business good. Niobe 10-15.==GRAND OPERA HOUSE (Graff and Jacobs, managers; A. C. Buckenberger, representative): Ollie Evans in a repertoire of one-act sketches did well and drew fairly 29-1. The Knickerbockers gave a good burlesque performance to good business 3-5. Roeber and Crane Brothers co. 6-8. Finnegan's Ball 10-12. Next Door 13-15.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Black Patti's Troubadours gave a first-class performance to a big audience 1. A Stranger in New York was greeted by a large audience 3. The performance was not as good as last season. Joseph Coyne, Sam Marion, and the McCoy Sisters were good, but the balance of the cast was not up to the standard. The Old Homestead with Denman Thompson packed the house 4. The co was first class and gave satisfaction. The play was beautifully staged. Joseph Jefferson presented The Rivals to a large house 5 and gave the most artistic performance seen here this season. The play has the strongest cast ever seen here. Lost, Strayed or Stolen 8. Della Fox 10. The Belle of New York 14. Waite's Stock co. 17-22.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Joe Ott, supported by an excellent co., gave Looking for Trouble 1; large and pleased audience. Marie Wainwright 7. The Nancy Hanks 10. Stetson's U. T. C. 11. Roeber and Crane Brothers co. 12. Peck's Bad Boy 15. The Geisha 20.==BROADWAY THEATRE—Town Hall—(Woodward, Voyer and Henry, lessees; Dr. A. L. Churchell, manager): The Purser by Ferris Hartman and a good co. 3 was enjoyed by a fair audience. Devil's Island 4 canceled.==ITEM: Jack Melville closed with the Spear's Comedy co. 1 at Elmira and has returned to his home here.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Lost in New York 3; fair business and general satisfaction. Wargraph 10. Me and Jack 13.==ITEMS: George H. Barnabide, playing the German music professor with Daniel Sully's Uncle Bob, had the misfortune to fall on the stairway at his hotel here 29 after the performance and break his shoulder blade, which necessitates several weeks' idleness.—C. Stewart Johnson will leave Lost in New York co. 8 for New York city, from which place he will sail for London, to fill an engagement at the Theatre Metropole.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Brosnahan-Jackson co. Sept 26-1 in Maine and Georgia. Forgiven, Only a Farmer's Daughter, Turned Up, A Child of Destiny, and The Daughter of the Regiment; good performances and business; co. made such a good impression here that Manager Sisson has booked them for a return date in January. Narciso Alvarez, Nellie Healy Lyons, and William Reed, of this place, were members of the co.==ITEM: H. Barden Lefferts, of this place, will join Labadie's Faust co. 8.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): El Capitan was very well received Sept. 29. Daniel Sully in Uncle Bob pleased a fair house 1. A Parlor Match satisfied a fair audience 3. A Stranger in New York drew large attendance and gave satisfaction 5. My Friend from India 6. A Misfit Marriage 11. On and Off 13. Della Fox 8.==BIJOU THEATRE (P. M. Cooley, manager): Finnegan's Ball attracted good house and pleased 3-5. Brothers Royer 10-12.

TROY.—RAND'S OPERA HOUSE (S. M. Hickey, manager): Ferris Hartman in The Purser 4, 5; fair houses. The Prisoner of Zenda 7. Haverly's Minstrels 12.==GRISWOLD'S OPERA HOUSE (S. M. Hickey, manager): Waite's Stock co. 3-8 in Dan's Sister, That Dangerous Woman, The Power of Love, Miss Carrots, Nell the Waif, The Gypsy Queen, County Politics, and The Flag of Freedom; co. and business good. On Land and Sea 10-12. Peck's Bad Boy 13, 14. The Belle of New York 15.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Brosnahan-Jackson Comedy co. to fair business 3-8 in Only a Farmer's Daughter, The Pearl of Savoy, Forgiven, East Lynne, A Child of Destiny, Maine and Georgia, Turned Up, and The Daughter of the 21st. El Capitan 11. Della Fox 13.==GLOBE THEATRE (E. L. Johnson, manager): Jean Renolds opened 3 to good business, but canceled engagement for balance of week on account of illness. Lester and Williams 10-12. Darling's U. T. C. 13-15.

DUNKIRK.—NELSON'S OPERA HOUSE (R. Lawrence, manager): The Dazzler Sept. 29; crowded house; well received. Sawtelle Dramatic co. 3-8 in On the Hudson, Faust, The Captain's Mate, The Buckeye, The Phœnix, and True as Steel; performances well attended; general satisfaction. A Hired Girl 11. Brooke's Marine Band 31.==ITEM: The Vernons, aerial artists, are visiting in the city. They expect to establish a gymnasium here.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Kennedy Players concluded a successful week's engagement 1. The Prisoner of Zenda was presented 5 to a good audience; performance good. Denman Thompson 7. Andrews Opera co. in Martha, Cavalleria Rusticana, and The Pirate of Penzance 10, 11. On Land and Sea 15. The Geisha 18. Wargraph 19. The Wheel of Fortune 20. Ada Rehan 22. James K. Hackett 28. Andrew Mack 28. Julia Arthur 29.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Devil's Island before fine houses 4, 5. The play was staged in an elaborate manner and pleased. The Cuckoo 6-8 to good business. The Belle of New York 10, 11.==ACADEMY OF MUSIC (Louis C. Cook, manager): Finnegan's Ball to large audiences 6-8. On the Suwanee River 10-12. McSorley's Twins 13-15.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Kennedy Players opened for a week 3 in The Hand of Fate to very large business. The Midnight Express 4; large audience. Plays for rest of week: Pawn Ticket No. 210, The Two Thieves, The Ticket of Leave Man, and The Great Factory Murder; co. good. Andrews Opera co. 14, 15.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Katherine Rober in Surrender Sept. 21; good audience; giving satisfaction. The Dazzler 25 drew well; performance good. The Flints, hypnotists, 27-1; small attendance; performance fair. A Hired Girl 3; large house; excellent satisfaction. Joe Ott 5. Black Patti's Troubadours 7. Curtis Comedy co. 10-15.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): On the Suwanee River drew a fair-sized audience Sept. 29; satisfactory performance. Black Patti's Troubadours 3 to S. R. O; specialties were better than ever. The hit of the evening was made by Ernest Hogan. Parker-Houghton Stock co. 10-15. Finnegan's Ball 19. The Gormans 21.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Waite's Comedy co opened for a week 3 in Counsellor O'Flynn to S. R. O. Plays rest of week: Cheek, Uncle Sam's Visit to Cuba, On the Rio Grande, and The Sultan's Daughter. Haverly's Minstrels 11. Peck's Bad Boy 12. On Land and Sea 14.==COLUMBUS HALL: Robin Hood, Jr. Burlesquers 6 pleased a fair-sized audience.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Denman Thompson and a splendid co gave The Old Homestead to a large and delighted audience 3. Robin Hood, Jr. 13. Finnegan's Ball 18. Mr. Beane from Boston 20. All Aboard 25. The Midnight Alarm 28.==ITEM: Jo Colin will look after the box-office at the Grand this season.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William Quinn, manager): Henry Chanfrau in Kit the Arkansas Traveler Sept. 28; small audience; performance good. Ollie Evans, booked for 6-8, changed to later date. Charles Fletcher in Dr. Jekyll and Mr. Hyde, booked for 4, failed to appear. The Three Bostonians 19. The Gormans 22.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): Marie Wainwright 5 in Shall We Forgive Her to a fair and enthusiastic audience; co excellent. Daniel R. Ryan co. 10-15 in Wife for Wife, The Editor, After Twenty Years, Ingomar, Jim the Penman, The Fatal Wedding, The Three Guardsmen, and In Front of Santiago.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Katherine Rober in Surrender Sept. 30; medium house and satisfaction. A Hired Girl 4; good house pleased. Arthur Deming's Minstrels 8. Black Patti's Troubadours 10. The Prisoner of Zenda 12. Curtis Comedy co. 17-22.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Mrs. Walcot's Bachelors (local) Sept. 30. Black Patti's Troubadours 3; good house. A Stranger in New York 4; big house; audience pleased. Lost, Strayed or Stolen 7. Haverly's Minstrels 17. Ollie Evans canceled.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Katherine Rober co. presented Surrender to a light house 4. A Hired Girl amused a good-sized audience 5. El Capitan filled the house 6; co. fine. A Stranger in New York 7. Arthur Deming's Minstrels 10. The Prisoner of Zenda 13.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): When London Sleeps Sept. 30; large audience; play pleasing. Dr. Jekyll and Mr. Hyde to a very small house 1; performance poor. The Maine Avenged 5; small house; co. fair. Gay Girls of Greater New York 8.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Lost in New York Sept. 30 pleased a large audience. Arthur Deming's Minstrels 5 gave satisfaction to good business. Black

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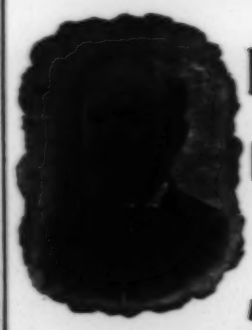

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Patti's Troubadours 8. Brothers Royer 12. Parker-Boughton co. 17-22. Garry Owen 29.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): A Hired Girl 1 gave satisfaction to a good house. Deming's Minstrels 2; performance good. Finnegan's Ball 13. Black Patti's Troubadours 16. Curtis Comedy co. 24-29.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): El Capitan Sept. 29; big business; audience was delighted. Professor Flint opened for a week 3. The Prisoner of Zenda 10. Black Patti's Troubadours 21.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Joe Ott 3 in Looking for Trouble pleased a packed house. Marie Wainwright 6. The Nancy Hanks 11. Natural Gas 18. The Geisha 22. The Germans 25. Ott Brothers 29.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Oscobit, manager): Parker-Boughton Comedy co. closed week 1, presenting My Partner and The Temptation of Money Sept. 30, 1. El Capitan 10. Della Fox 14.

YONKERS.—MUSIC HALL (W. J. Bright, manager): The Prisoner of Zenda 5; fair and enthusiastic audience. Margaret Fuller and Howard Gould were exceptionally good. John L. Sullivan 10. Under the Red Robe 11.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Arthur Deming's Minstrels Sept. 30; fair business. El Capitan 3; excellent performance. Receipts $500. A Hired Girl 6. A Stranger in New York 10. The Germans 13.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Charles Cowles in A Country Merchant Sept. 29; performance excellent; good house. Jean Reynolds co. 10-15. The Widow from Paris 18. Pickert's Comedians 20.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Andrews Opera co. 1 presented Girofle-Girofla to a large and pleased audience. Dan McCarthy 11.

LOCKPORT.—BODGE OPERA HOUSE (Knowles and Gardner, managers): On the Suwanee River 8. McSorley's Twins 12. John L. Sullivan co. 17. Waverly's Minstrels 24.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Oriental Spectacular Jubilee (local) under the direction of A. E. Willard 4, 5; large audiences. Brothers Royer 8.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Deming's Minstrels 1; small house; co good. Della Fox 12. A Misfit Marriage 13. The Prisoner of Zenda 15.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): S. R. O. was displayed and people were turned away from The Old Homestead 6; co. first-class. Andrews Opera co. 12, 13.

UTICA.—OPERA HOUSE (Samuel S. Shubert, manager): On the Suwanee River Sept. 30 1; full houses; performances gave satisfaction. Stella Mayhew met with great success. Waite's Comedy co. 10-15.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): Durkin's Comedy co 3-8 opened with His Lordship to full house. Too Much Married 4. Pickert's Comedians 10.

ALBION.—GRAND OPERA HOUSE (Rider and Hutchinson, lessees): The Real Widow Brown 4; fair house; receipts, $100; excellent performance. A Jolly Irishman 25.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): El Capitan 1; large and pleased audience. The Real Widow Brown 5; excellent performance; good business. A Hired Girl 8.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): The Knickerbockers 6. Katherine Rober 7. Isham's Octoroons 19. Garry Owen 26. Where is Beeson 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Deming's Minstrels 4; good house; best of satisfaction. The Germans 15. Garry Owen 27.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): A Hired Girl 7. A Stranger in New York 8. Deming's Minstrels 12.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Pickert's Comedians 4 pleased a fair audience and deserved a better house. A Jolly Irishman 18.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Pickert's Comedians 3 presented a very fair vaudeville bill to a small house.

DANSVILLE.—HECKMAN OPERA HOUSE: The Real Widow Brown 6; good performance; fair business. Deming's Minstrels 17.

HUDSON.—OPERA HOUSE: Stetson's U. T. C. pleased a good-sized audience Sept. 29.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): A Hired Girl 12. Pickert's Comedians 17.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (S. A. Schloss, manager): Lillian Tucker co. closed a week's engagement 24 to splendid business; performances good. Repertoire: The Buckeye, A Female Burglar, An American Girl, East Lynne, A Hero in Rags, Lady Audley's Secret, and Arabian Nights. 1492 30. Cleveland and Wilson's Minstrels 11.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Al. G. Field's Minstrels Sept. 29; large house; good show. Stuart in 1492 1; good house; performance much enjoyed. Cleveland and Wilson's Minstrels 13.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Leon and Adelaide Herrmann Sept. 26; fair audience. The beautiful dances of Adelaide Herrmann were, as usual, a very strong and attractive feature. The Span of Life 6. Chattanooga 11. Janet Waldorf 14. Fabio Romani 19. Coon Hollow 27. The Dazzler Nov. 1. Daniel Sully 8. Miss Francis of Yale 10. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (F. J. Lander, manager): Herrmann the Great co. entertained a fair-sized house Sept. 27.==ITEM: Manager Lander's lease of the Metropolitan expired Sept. 30, and all bookings for October have been canceled. The Commercial National Bank, of Boston, which holds a mortgage on the house, served, on Sept. 28, an injunction on Manager Lander restraining him from removing any of the personal property—*i. e.*, seats, scenery, carpets, and other accessories—from the theatre. Manager Lander claims that this property was installed subsequent to the giving of the mortgage, and was not included in its terms. He refuses to vacate until the property is released. The case will be heard at Fargo this week.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The regular season was formally inaugurated with What Happened to Jones Sept. 29; excellent business and a brilliant and fashionable assemblage; George C. Boniface, Jr., as Jones was well fitted to the part and used the funny lines to good advantage; Gerald Griffin, Frank Currier, Anna Belmont, Kathryn Osterman, Mrs. E. A. Eberle, and Ada Craven acquitted themselves creditably.==PARK THEATRE (Harry E. Feicht, manager): For Liberty and Love 29-1; good business. The military drama was well received, and it was presented in a most creditable manner, the cast being exceptionally strong. The Hearthstone 3-5; good business. Tony Farrell and a fair cast gave the play a pleasing interpretation.==ITEMS: The Rough Riders' Band, composed of 100 local musicians and which made such an emphatic hit in the recent G. A. R. parade at Cincinnati, will give a concert at the Grand Opera House 7.—P. N. Clark, manager of the Royal Burlesquers, Mr. and Mrs. W. V. Anderson, of the same company, and Lorese Weyman and J. H. Fitzpatrick were guests in our city Sept. 29.
J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Tim Murphy in Opie Read and Frank S. Pixley's play, The Carpetbagger, 3, 4. The action in The Carpetbagger is laid in the reconstruction period following the Civil War; the scene is Jackson, Miss. At the opening of the play Melville Crance (Mr. Murphy) is in the gubernatorial mansion. He has come from Illinois two years after the close of the Rebellion animated with the idea that, as to the victors belong the spoils, it behooves him to feather his own nest, even at the expense of the commonwealth. Crance is not corrupt at heart but a creature of circumstances, of environment. And this environment did not tend to check his unscrupulous career till a good woman came into it, when at once the chastening effects of Crance's new circumstances began to be felt. Crance is contesting for the Governorship with Major Reynolds, a home candidate. A heated interview between the two candidates leads to a challenge to mortal combat from the fiery Southerner, which is successfully averted by a woman's appeal to the better natures of the adversaries. The closing act makes clear that Crance has reimbursed the State for all he ever acquired from it in his easy-going supervision of its treasury, and, though the finale witnesses the political triumph of his opponent for the Governorship, Crance is supremely content to have won more than an empire—the love of a good woman. Mr. Murphy makes the character of the Carpetbagger the liveliest, oddest, shrewdest, and most autocratic fellow on earth. The supporting co. is only fair. Eleanor Marron was capable in the role of the lobbyist. Dorothy Sherrod and James Manley do the comedy work. The audience, though not large, was very enthusiastic.==BURT'S THEATRE (Frank Burt, manager): Martin's U. T. C. packed the house 29-1. The co. was really a capable one. Milt G. Barlow was Tom, and Stella Mayhew Topsy. A Boy Wanted opened to S. R. O. and continued to good business 2-5. Harry Ladell and Emma Francis carry the farce and do many good turns.==PEOPLE'S THEATRE (C. P. Stevens, manager): The Turner Stock co. presented Forgiven 3-8 with Jack Drumier in the leading role. Edward Emery as the false friend was very strong. Miss Brooks had another opportunity to show her accomplishments, which she took advantage of. Mr. Cullington was well cast as the Western gambler. Miss Dickey and George Wessels were not in the cast and were missed. Genie Harlan, a new member, made her first appearance. Business good.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bastz, manager): Murray Comedy co. closed a very successful week's engagement Sept. 24. A Fatal Error, The Snowball, An Unequal Match, Hogan's Troubles, Forget-Me-Not, The Little Dutchman, and Triss were presented. The Lost Paradise, with Harrison J. Wolfe in the title-role, supported by a strong co., 27; excellent performance. Human Hearts, with Laurence Lee as Tom Logan, pleased a large audience 30. Jule Walters in How Hopper was Sidetracked 3. The Heart of the Klondike 10. Under the Dome 15. Miss Francis of Yale 17.==ITEM: W. E. Nankerville wishes to contradict the statement that he has resigned the management of Human Hearts. He is still at the helm and reports good business.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The season so far has been an excellent one and the attractions have been gilt-edged. Manager Rook, who was ill, has resumed duties at the house. Tim Murphy in The Carpetbagger Sept. 30 to fair business. It was the second night of the co.'s season in the new comedy. Author Opie Read witnessed the performance and was pleased. Dorothy Sherrod and a capable co. assisted. Edwin Mayo in Pudd'nhead Wilson 3 pleased immensely and had a big house. The Evil Eye 3 to fair business. Lillian Coleman appeared as Gerda Jans, replacing Miss Austin. The Dazzler 5; fair house. Kelcey-Shannon co. 13. A Stranger in New York 14. El Capitan 29.

CANTON.—THE GRAND (M. C. Barber, manager): Himmelein's Ideals closed 1 a week of the biggest business ever done in the house, playing to S. R. O. for seven out of eight performances. North and South, Cuba Libre, Eagle's Nest, The Life Guard, Fanchon, and The Tiger were presented Sept. 28-1. Edwin Mayo in Pudd'nhead Wilson pleased a large audience 3. The Evil Eye 5 satisfied a large audience. Professor Boone 10, 11. Digby Bell 13. Hogan's Alley 15. The Dawn of Freedom 18. George W. Monroe 19. A Stranger in New York 20. Martin's U. T. C. 22.

MARION.—GRAND OPERA HOUSE (Charles Perry, manager): Murray Comedy co. Sept. 26-1. Plays: A Fatal Error, The Snowball, An Unequal Match, Hogan's Troubles, Forget Me Not, and Triss. It was a banner week, co playing to four nights of standing room. Co. first class. Gettysburg 11. Miss Francis of Yale 15.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Lost Paradise pleased a good house Sept. 28. A Boy Wanted satisfied a well filled house 30. Human Hearts delighted a fair house 4. Martin's U. T. C. 8. A Contented Woman 10. Gettysburg 12. My Friend from India 15.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Wilson Theatre co opened for a week 3 to crowded house; entire satisfaction. Plays presented: The Galley Slave, The Middleman, The Two Orphans, The White Slave, and Kidnapped. A Turkish Bath 21.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Washburn's Minstrels 1 canceled. R. J. Erwood Stock co. opened for a week 3 in Running Wild; good business; fair co. Other plays: The Young American, Chilkoot Pass, and Fun by Express.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Harrison J. Wolfe in The Lost Paradise Sept. 22; big house; audience delighted. Receipts, $300. Washburn's Minstrels 29; good house and show. The Dazzler 7. Martin's U. T. C. 19.

AKRON.—GRAND OPERA HOUSE: (W. F. Stickles manager): Himmelein's Ideals 3-8 in The Planter's Wife, The Great Northwest, and Cuba Libre to well-filled houses; performances good. The Dazzler 10. Digby Bell 14.==ITEM: Ola Hayden and Hayden and Hetherington have left the Knoll-McNeil co.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Season opened with Pudd'nhead Wilson 4; fair and pleased audience. Darkest Russia 6. Rice's Comedians 10-12. Redpath Concert co. 13. Vassar Girls 15. The Belle of the Town 18. Martin's U. T. C. 20.

MARIETTA.—AUDITORIUM (L. M. Lucha, manager): The Man from Mexico 1; large audience; fine attraction. A Contented Woman 17. A Stranger in New York 18. (M. G. Seipel, manager): Cameron co. 5. Digby Bell 11. Little Irene Myers co. 18-22.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): The Gibneys Sept. 26-1 to S. R. O. every night. Plays presented: Angie the Country Girl, The Black Flag, Life for Life, Life in New York, The Prince of Liars, and Mabel Heath. Under the Dome 21.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebraugh, manager): Darkest Russia 5.==ITEM: Newark's veteran manager, J. H. Miller, has taken charge of the Opera House, and has booked some first-class attractions.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Schubert Glee Club 13.==ITEMS: R. M. Lodwich, stage-manager of the Grand for the past twelve years, has retired.—Mrs. Emile Revare will join the Corse Payton co.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): The Dazzler Sept 30; large and enthusiastic audience. My Friend from India 12.==AUDITORIUM (M. H. Haskell, manager): The Limited Mail 12.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): Uncle Josh Spruceby Sept. 30; large and pleased audience.==ITEM: Manager Dorman is spending this week in Cincinnati.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. C. M. McNeil, manager): Fields and Hanson's Minstrels Sept. 27; good business. The Fall of Santiago 7. The Gibneys 10-15. A Daughter of Cuba 27.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Tim Murphy and his splendid co. played to a fair-sized audience 1 in The Carpetbagger. A Stranger in New York 22. Remember the Maine 27.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The Pay Train Sept. 30; attendance fair; unsatisfactory performance. U. T. C. 6. Human Hearts 14. The Hearthstone 17.==PEOPLE'S THEATRE (C. Kimpel, manager): Dark.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Side Tracked Sept. 30; fair performance; good house. The Girl I Left Behind Me 6, 7.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Darkest Russia 4; good house; fine performance. Miss Francis of Yale 8. Digby Bell 15.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Season will open 5-8 with Mindrop's Metropolitan Comedians. Co. has been rehearsing here, where it will open its season.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Carrie Stanley Burns opened a three nights' engagement 3 with That Klondike Claim to fair audience.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Pay Train Sept. 26; good business. The Lost Paradise 29 greatly pleased a fair audience. Martin's U. T. C. co. 4.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Rial and Abbey's U. T. C. Sept. 30, 1; S. R. O. Tommy Shearer co., booked for 3-8, canceled. Knoll and McNeil co. 17.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Reil and Abbey's U. T. C. 3; fair business.==CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Under Old Glory (local) 28-29; light business.

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Stock co. in Among the Breakers Sept. 30, 1; splendid performance; attendance light; bad weather. Amy Whaley Concert co. Nov. 21.

TIFFIN.—NOBLE'S OPERA HOUSE (H. J. Mayers, manager): Jules Walters presented How Hopper Was Side Tracked 1 to fair business; audience fairly pleased. Human Hearts 5.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Field and Hanson's Minstrels Sept. 30; business poor; performance poor. Human Hearts 12. Cameron co. 20. The Hearthstone 26.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Huntley-Jackson Stock co., booked for 6-8, canceled. Professor Boone 14 canceled. Martin's U. T. C. 25. Remember the Maine 31.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Vanity Fair pleased a large audience Sept. 29. The Dazzler 8. Miss Francis of Yale 10.

HAMILTON.—GLOBE THEATRE (Connor and Smith managers): Murray Comedy co. opened for a week 3 in The Snowball to S. R. O. Gettysburg 10.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Darkest Russia 3 pleased full house. Hogan's Alley 5 filled the theatre.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Washburn's Minstrels Sept. 28 pleased a good house. Cameron co. 4.

WADSWORTH.—OPERA HOUSE (J. F. Detwiler, manager): Professor Boone mystified a large audience with hypnotism 3. Macauley-Patten co. 24-29.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The Fall of Santiago 4 and Human Hearts 7 canceled.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Baldwin-Melville co. opened 3 for a week with Bulls and Bears to S. R. O.

ELYRIA.—OPERA HOUSE (Dykeman and Matthews, managers): The Dazzler 11.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): A Daughter of Cuba 19.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Human Hearts 10.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): The Gibneys 3-8.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): Huntley-Jackson Stock co. 10-15.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): U. T. C. 10. Tim Murphy 13. Darkest Russia 19.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Cameron co. 11.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Ruble-Kreyer Theatre co. Sept. 26-1 opened house for season; crowded houses; good performances.==PEOPLE'S THEATRE (T. J. Carter, manager): Will open 8 with vaudeville.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Bittner Theatre co. Sept. 22-30 in La Belle Marie, The Fire Patrol, Charley's Aunt, The Galley Slave, Mother and Son, and Michael Strogoff to small opening house; house packed later in week.==ITEMS: The Elks banqueted the Bittner co. 29.—The Oregon State Fair occurred 22-30. Edward Shields' co. was a special attraction.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): The Heart of Chicago 19. Under the Dome 26.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): McDoodle's Flats drew a top-heavy house and gave a fair performance Sept. 30. J. K. Mullen is the life of the farce. Daniel Sully 4. Lost in New York 8. Robert B. Mantell 10. Creston Clarke 17. The Girl from Ireland 20.==HERSKER'S THEATRE (John Hersker, manager): Dark.==ITEM: Lewis Pierce and Beatrice Thorne, who have been remaining in this city since Bubb's Comedians stranded, left 3 for Kansas City, Mo., where they have been engaged for a stock co.
R. W. SHERTZINGER.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Arnold Wolford Repertoire co., starring Cameron Clemens and Mamie Sheridan Wolford, with good support, including Frederick Ormonde, Bert Gagnon, Billy and Ella Marble, Gussie Gill, and Mae Sailor, presented Sept. 26-1 Raglan's Way, Eagle's Nest, The Smugglers, Battery B, A Wife's Honor, East Lynne, and The Romany Rye; business unsatisfactory; performances dragged, apparently because of bad stage management. Robert B. Mantell in Monbars 4 to good business. The Diana of Corona Riccardo was perfect; rest of support very good. A Parlor Match 5 to good business. The specialties were particularly enjoyed, and the audience gave frequent expression to its enthusiastic approval. Tom Browne, the whistler, deserves special mention. Tony Farrell 3. The Sleeping City 7, and Faust 11, canceled. Lost in New York 12. Katie Rooney 14. Boston Ideals 13. Sam Pitman's co. 17-22.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Tim Murphy made the first production of his new play, The Carpetbagger, before a large audience Sept. 29. The play is styled a political romantic comedy in four acts and deals with political life in Mississippi immediately after the close of the Rebellion. Mr. Murphy as the Governor of Mississippi and Dorothy Sherrod as his daughter have the leading parts, and the rest of the co. appear to advantage. The story of the play is well told, the comedy good, and, while the dramatic interest is not strong, there is a marked current of sympathy for the principal character, which carries the play. The settings for the second and third acts are handsome. Pickert's Comedians 13. A Stranger in New York 18. El Capitan 20.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appel, managers): Isham's Octoroons to good business Sept. 27, 28. One of the best of the colored organizations. Hogan's Alley 30; excellent business. The specialty people were up to date in their respective lines, Snyder and Buckley being especially fine. Master Georgie Mack sang his songs with the *aplomb* of a veteran, and the work of the stars, Gilmore and Leonard, was rich in quick repartee and witticisms. New England Dramatic co. opened to fairly good business 3 and is giving satisfaction. Repertoire: Master and Man, Trilby, Esmeralda, Jim the Penman, Alabama, For Cuba's Cause, An Awful Night, East Lynne, A Practical Joker, The New Magdalen, and Aladdin. A Country Merchant 10. Gayest Manhattan 11. Under the Red Robe 12.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Elmer E. Vance's Comedy co. Sept. 26-1 to good business in Patent Applied For, The Limited Mail, The Hidden Hand, La Cigale, Our Bitter Foe, and The Little Treasure. Hogan's Alley drew a large house 3. Snyder and Buckley were features. Miss Francis of Yale to a large audience 4; production thoroughly enjoyed. Agnes Rose Lane and Fanny Young deserve special mention. The Dawn of Freedom 14. McDoodle's Flats 15. Himmelein's Ideals 17-22. Creston Clarke 26.==OPERA HOUSE (James G. Ellis, manager): The Brosius Stock co., booked for 3-8, disbanded at Bellefonte 1. Washburn's Minstrels 19. A Hired Girl 27. Under Sealed Orders 28. Black Patti's Troubadours 29.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Miss Francis of Yale by a good co. headed by Etienne Girardot and Agnes Rose Lane pleased a fair audience Sept. 30. Isham's Octoroons gave satisfaction to fair houses 1. My Friend from India drew light house 3. Under the Red Robe 4. Her Majesty the Cook attracted light house 5. Digby Bell in The Hoosier Doctor played to hardly fair business 6. The Dawn of Freedom 10. Rice and Barton 11. The Sleeping City 12. Creston Clarke 13. Daniel Sully 14. A Country Merchant 15. Sam Pitman co. 17-19. James Kidder-Warde co. 20.==ITEM: Tom Daily, of this city, late with Ringling Brothers' Circus, has been engaged for advance agent for Isham's Octoroons.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): A Parlor Match Sept. 30, 1 pleased fair houses; excellent co. Wargraph 3; fine exhibition; good audience. Lost, Strayed or Stolen 4; light business; good co. Digby Bell and a well-balanced co. presented The Hoosier Doctor before a fair house 5. The Dawn of Freedom 7, 8. A Misfit Marriage 11. On and Off 12. Robert B. Mantell 13. El Capitan 14, 15.==ACADEMY OF MUSIC (Burgunder and Reis, managers): Brothers Royer in Next Door 3-5 to fair houses; mediocre co. and play. The Blondells in A Cheerful Idiot 6-8; good business and co. Spear's Comedy co. 10-15.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Blondell and Fennessy's A Cheerful Idiot, by Edward Blondell, had its first production 1 before a large audience. Edward Blondell played the principal part very successfully. He was ably supported by Libby A. Blondell, who took the part of Bessie, the idiot's sweetheart, charmingly. The other players who contributed to the success of the play were the Le Roys, Guy Rawson, Marion Baisley, Armstrong and Patton, Ed Haines, Frank Graham, and George McAvoy. Elroy Stock co. opened for a week 3 in The White Squadron to S. R. O. The Danger Signal 4.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Lost, Strayed or Stolen 3; light business; giving satisfaction. Digby Bell 4 in The Hoosier Doctor to fair business; pleasing performance. The Dawn of Freedom 6. A Misfit Marriage 10. Robert B. Mantell 12. El Capitan 13. On and Off 14, 15.==GRAND OPERA HOUSE (M. H. Burgunder, manager): Agnes Herndon 3-8 to big houses, presenting A Wife's Honor, East Lynne, The Sunny South, La Belle Marie, and My Uncle from India. King's Dramatic co. 10-15. New England Stock co. 17-22.

CARLISLE.—NEW OPERA HOUSE (Fred Allies, manager): Bubb Comedy co. closed a week of poor business 1; co. weak. Robert B. Mantell presented Monbars 3 to an immense audience and gave entire satisfaction. My Friend from India drew large house 4; best of satisfaction. Scalchi Concert co. 10. The Dawn of Freedom 11. Under the Red Robe 13. Agnes Herndon co. 17-22.==ITEM: M. W. Hanley, manager of Robert B. Mantell, sends greetings to THE MIRROR. Mr. Hanley made many friends during his short stay in Carlisle.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): A Jolly Irishman gave fair satisfaction to a medium audience Sept. 29. A Daughter of Cuba 1 was well received; co. very good and performance satisfactory. A portion of Companies B and D, Fourth Pennsylvania Volunteers, took part in the performance, making the battle scene at El Caney very realistic. King Dramatic co. opened for a week 3 to a packed house in Bands Across the Sea; excellent co.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Huntley-Jackson co. closed a week of big business 1. Plays presented: The World, Fast Mail, The Tornado, The Three Hats, and The Convict. Elmer E. Vance's Comedy co. opened week of 3 in Patent Applied For to the capacity. Knoll and McNeill co. 10-12. A Stranger in New York 13. Washburn's Minstrels 15.==ITEM: E. L. Simmons, pianist of Allen Orchestra, has severed his connection with the house.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Edwin Mayo Sept. 29 in Pudd'nhead Wilson pleased a large audience. Huntley-Jackson co. 3-8 in The World, The Fast Mail, The Tornado, Wife for Wife, The Convict, and The Three Hats, to big business. Sol Smith Russell 5 in Uncle Dick; large audience. Elmer E. Vance co. 10, 11. The Moth and the Flame 12. Elmer E. Vance co. 13-15.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Digby Bell opened his season here 3 in The Hoosier Doctor. The co. with but two exceptions is the same as last year and the performance was smooth and enjoyable throughout. A Parlor Match 4; specialties good. Walter E. Perkins in My Friend from India made matters lively 5 and was well supported. Under the Red Robe 6.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): James Durkin co. Sept. 29-1 in His Lordship, Too Much Married, and An American Hero to good business; co. first class. Specialties by Wilfred Lucas, Louise Perine, and Harry Leonard were well received.==ITEM: F. M. Bowman, of Lindsey, has leased the Mahoning Street Opera House. Mr. Bowman contemplates many improvements in the interior of the building.

ALTOONA.—OPERA HOUSE (I. C. Mishler, manager): Sam Pitman co. 3-6 and 8 in A Wife's Secret, The Electrician, A Fortune Hunter, The Middleman, and East Lynne to large business. Anna Davis is an excellent leading woman. Digby Bell 7. Passion Play pictures 9. George W. Monroe 10.==NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Paris Gaiety Girls 10-15.

TYRONE.—ACADEMY OF MUSIC (Blanchard and Hoopes, managers): Miss Francis of Yale 3 pleased a large audience. Darkest America 13. Daniel Sully 17. A Hired Girl 28.==ITEM: Under the new management the business this season promises to be far ahead of that of former years. Blanchard and Hoopes are booking only first-class attractions.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Frank M. Wills Sept. 29-1 in In Atlantic City, Two Old Cronies, and Sweethearts and Wives to good business. Spear's Comedy co. 3-8, first part of week in A Royal Slave, Uncle Sam in Cuba, Only a Jay, and Monte Cristo; fair audiences.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Hogan's Alley Sept. 26; fair house and performance. A Parlor Match 27; good house. McDoodle's Flats 1; medium house; mediocre performance. The Dawn of Freedom 4; fine performance; light house. Charles Cowles 6. Robert B. Mantell 7. Daniel Sully 8.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Darkest Russia Sept. 29; satisfactory performance; fair house. Frederick H. Wilson co. in Paradise Regained, The Convict Millionaire, and Crimes of London 3-5; medium business. A Hired Girl 13. E. E. Vance co. 17-22.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Pudd'nhead Wilson Sept. 26; excellent. Afro-American Minstrels 28; fair house. Darkest Russia 30 to good house. Professor Day, hypnotist, 6-8. A Stranger in New York 13. A Hired Girl 18.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Edwin Mayo in Pudd'nhead Wilson Sept. 30; good business; performance satisfactory. Professor Day, hypnotist, 3-5; fair business. Pickert's Comedians 12. A Stranger in New York 17.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumour, manager): George W. Monroe in Her Majesty the Cook 3 to good house. McDoodle's Flats 10.==OPERA HOUSE (F. J. Painter, manager): Hazel Wood co. in Surrender 3-8; good houses.

BUTLER.—PARK THEATRE (George N. Burckhalter, lessee and manager): Darkest America Sept. 30; large and pleased house. Wells Comedy co. 10-12. Knoll and McNeill co. 13-15. Washburn's Minstrels 17. A Hired Girl 19. El Capitan 27.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Hazel Wood co. Sept. 27-1 in Surrender, A Tramp's Daughter, A Klondike Find, The Missing Necklace, A Dashing Widow, and Down the Slope; good business; audiences pleased.

PITTSTON.—MUSIC HALL (C. C. King, manager): Brothers Royer in Next Door 1; fair business. The Brothers Royer and John R. Hoover deserve special mention. The Maine Avenged 8. Katie Rooney 15. Spear's Comedy co. 17-22.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): McDoodle's Flats Sept. 26; large and pleased audience. Daniel Sully in Old Uncle Bobb 6; house large; audience pleased.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Dan Darleigh in Back on the Farm 3; audience small; performance fair. My Wife's Neighbor 13.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, and Son, managers): Darkest America Sept 29; S. R. O. Cameron co. 24; pleased audience. A Thoroughbred 29 canceled. Charlotte Lambert 3-8.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Lost, Strayed or Stolen 5; fair house; fine co. Brothers Royer 6 in Next Door; good house. Kennedy Players 10-15.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): Professor Day, hypnotist, Sept 23-25; performance good; attendance poor. Wills Comedy co. 6-8. Uncle Josh Spruceby 10, 11.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Daniel Sully 11.==ITEM: Chic

Welsh has arrived at her home here after being out all Summer with Buffalo Bill's Show.

WELLSBORO.—Bache Auditorium (Dartt and Dartt, managers): A Country Merchant 1; good audience and performance. The Real Widow Brown 11. Washburn's Minstrels 22.

FREELAND.—Opera House (George McLaughlin, manager): Brothers Rover in Next Door opened our season Sept. 30; fair business. McDoodle's Flats 4 gave satisfaction to a poor house.

MONONGAHELA.—Gamble's Opera House (J M Grable, acting manager): Darkest America 3; good business; performance satisfactory. Kinetoscope 10.

GIRARDVILLE.—Palace Theatre (J. B. Hoellman, manager): McDoodle's Flats Sept. 29; performance excellent; crowded house. Daniel Sully 5. A Jolly Irishman 6.

MILTON.—Grand Opera House (Griffith and Co., managers): Lost in New York 5-7; fair business; audience pleased.

HANOVER.—Grand Opera House (J. Percy Barnitz, manager): Creston Clarke 10. Charles Cowles 13. Katie Rooney 28.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): Season opened 5 with A Jolly Irishman; fair house and performance.

McKEESPORT.—White's Opera House (F. D Hunter, manager): Darkest America pleased a large audience 1. Hogan's Alley 4 pleased a good house.

MOUNT PLEASANT.—Grand Opera House (J B Coldsmith, manager): McNulty's Visit canceled 29. Darkest America 6

SHAMOKIN.—G. A. R. Opera House (J. F Osler, manager): Season opened 3 with A Jolly Irishman to fair business. Daniel Sully in Uncle Bob 7.

BLOOMSBURG.—Opera House (J. R. Fowler, manager): The Real Widow Brown 13. The Sleeping City 14.

DANVILLE.—Opera House (F. C. Angle, manager): A Jolly Irishman 1; poor performance; good house. Wargraph 6, 7. Burrill Comedy co. 10-15.

ATHENS.—Elsbree Opera House (M. F Foley, manager): Lost in New York 4 to packed house.

DU BOIS.—Fuller's Opera House (James A. Rensel, manager): Evans and Ward 12, 13. Darkest America 18. Daniel Sully 20. McDoodle's Flats 27.

LEWISTOWN.—Temple Opera House (W. C Dwyer, manager): Hogan's Alley 1; large and pleased audience. The Electrician 13.

RHODE ISLAND.

NEWPORT.—Opera House (T. F Martin, manager): The Nancy Hanks to fair business Sept. 30 Maude Hillman co. opened here for a week Oct. 3; crowded houses have been the order, and audiences generally pleased. Plays presented: The Clipper, Charity Bess, Lights and Shadows, Among the Pines, A Scrap of Paper, and A Hidden Past. The Heart of Maryland 10. The Bostonians 11 The Donovans 13 Isham's Octoroons 21.

WOONSOCKET.—Opera House (R. A. Harrington, manager): The Sunshine of Paradise Alley 4; small house. Brooke's Marine Band 7. James O'Neill 8. Jack and the Beanstalk 11.==Music Hall (John Dawson, manager): House opened 3 with Dewey's Reception to S. R. O.; everyone pleased. The Electrician 6-8. A Hired Girl 10-12. Garry Owen 13-15.

PAWTUCKET.—Opera House (John Dawson, lessee): The Electrician 3-5; crowded houses; performances good. Pauline Fletcher was taken ill during the performance Her place was ably taken by Helen Gurney. A Hired Girl 10-12. Garry Owen 17-19. Isham's Octoroons 17 19.

RIVERPOINT.—Thornton's Opera House (J. H Thornton, manager): The Electrician 1 to good business; co first-class The Sunshine of Paradise Alley 6. Shea-McAuliffe co 10-15.

WESTERLY.—Bliven's Opera House (C. P. Bliven, manager): Clare and Richter's co. in The Burglar opened their season here 1 and gave a poor performance to a light house. Isham's Octoroons 22.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Frank J. Moses, manager): Al. G. Field's Minstrels Sept. 28; capital performance; packed house. 1492 3; excellent performance; large audience. Remember the Maine 11. Cleveland and Wilson's Minstrels 13. London Gaiety Girls 18.

CHARLESTON.—Academy of Music (Charles W. Keogh, manager): Peters and Greene co. Sept 26-1. Engagement only moderately successful. Plays: The Player, Woman Against Woman, Nita, and The Silver King Al. G. Field's Minstrels 30 to S. R. O.; splendid performance. 1492 to full house 4. Cleveland and Wilson's Minstrels 14. Remember the Maine 15.

SOUTH DAKOTA.

WATERTOWN.—New Grand Opera House (B. F. Crowl, manager): The Gay Matinee Girl Sept. 27; full house; good entertainment. Andrews Opera co. 30 presented Martha; splendid performance; S. R. O. Co. will play return date 10.

TENNESSEE.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): Peruchi-Reldeni co. Sept. 19-24; good business. Repertoire: Americans Abroad, Rip Van Winkle, Trixy, and A Noble Outcast. The co was considerably handicapped on account of illness of Ella Reldeni Thomas P. Jackson won special favor and the Carlton Sisters deserve mention. Cleveland and Wilson's Minstrels 3 to S. R. O.; creditable performance. Remember the Maine 8.

NASHVILLE.—Grand Opera House (Wash Rieckburn, manager): The White Slave 10, 11. Holden Comedy co. 12-15.==New Masonic Theatre (Staub and Shertz, managers): Remember the Maine drew large and pleased audiences 3-5. Barlow's Minstrels 6-8. Down in Dixie 10-12 == Vendome (Staub and Shertz, managers): Andrew Mack in The Ragged Earl 10, 11. A Parlor Match 15.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): Cleveland and Wilson Minstrels Sept. 30; crowded house; fine performance. Remember the Maine 6, 7.

BRISTOL.—Harmeling Opera House (James Gannon, manager): Cleveland and Wilson's Minstrels 4; crowded house. Robert McCaire 12 (local) under direction of Oliver Taylor.

COLUMBIA.—Grand Opera House (J. Y. Helm, manager): Cleveland and Wilson's Minstrels opened our season Sept 28; big house; performance fair.

TEXAS.

WACO.—The Grand (Jake Schwarz, manager): Richards, Pringle, Rusco and Holland's Minstrels 3. Down in Dixie 7. Harkins and Barbour's U. T. C 8==Item: Owing to the large circus license Texas will have no tented shows this season.

W. V. Lyons.

DALLAS.—Opera House (George Arzy, manager): Klimt-Hearne co. Sept. 26-1 presented Pawn Ticket No. 210, Kidnapped, Inside Track, The Lights o' London, Old Money Bags, and Life in New York to big business; performances above average. The Real Widow Brown 3, 4. U. T. C. 5, 6. Down in Dixie 7, 8.==Item: The attendance during the State Fair (1-15) will be large, as crowds are here from all over the State.

HOUSTON.—Sweeney and Coombs' Opera House (Henry Greenwall, lessee: E. Bergman, manager): Knobs o' Tennessee drew a fair house Sept. 26. Peters' Comedy co. in The King of Liars 27; splendid business. Knobs o' Tennessee (return date) 28.

AUSTIN.—Hancock Opera House (George Walker, manager): Richards and Pringle's Minstrels 1; good business. Peters' Comedy co. 3-8. A Boy Wanted 14. Tennessee's Pardner 20. The White Slave 22 1492 26.

CLARKSVILLE.—Trilling's Opera House (Charles Gaines, manager): Chase and Daniels co. in Yankee Jack. In Cuba, and With Dewey in the Philippines op ned our season here to fair business Sept 30. 1.

CORSICANA.—Merchants' Opera House (L. C. Revare, manager): Down in Dixie, billed for Sept. 27, canceled owing to quarantine. Richards and Pringle's Minstrels 4.

TYLER.—Grand Opera House (Hicks and Lindsey, managers): Richards and Pringle's Minstrels opened our season to good business 5; performance satisfactory.

BRENHAM.—Grand Opera House (Alexander Simon, manager): U T C. 14

MARSHALL.—Opera House (Wels and Dahmer, managers): Richards and Pringle's Minstrels 8.

UTAH.

SALT LAKE CITY.—Theatre (George D. Pyper, manager): Henry Miller Sept. 26-28 in Heartsease, The Master, and A Marriage of Convenience. A Milk White Flag 29; house packed. The farce has been done much better before, but is still good.==Items: The Salt Lake Opera co will present The Queen's Lace Handkerchief at the Salt Lake Theatre 8-10.—The Eisteddfodd of the Cambrian Association will be held in the Mormon Tabernacle 6-8.—The Grand will open 3 with Two Married Men.—Dr Joseph Parry, the noted composer, is in the city, and will adjudicate the musical numbers of the Eisteddfodd.

OGDEN.—Grand Opera House (Joseph Clarke, manager): Clay Clement in The New Dominion to a large house Sept 30. Mr. Clement is a favorite here and received a warm welcome. A Milk White Flag to crowded house 26 The play received much favorable comment. Henry Miller in Heartsease played to fair-sized audience 29. My Friend from India 6.

PARK CITY.—Item: Ivers and Keith have commenced the erection of a theatre. It will be frame, 46 x 110 feet, with a good-sized stage, fully equipped. They expect to open not later than December 1.

VERMONT.

BURLINGTON.—Howard Opera House (K. B. Walker, manager): Joseph Jefferson in The Rivals 3; S. R. O; strongest co that ever appeared here. Lewis Morrison 5 The Nancy Hanks 12. Daniel R. Ryan co. 17-22. The Gormans 27.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): Joe Ott in Looking for Trouble gave satisfaction Sept. 28, 29 to crowded houses. Rice's Comedians 10-15.

BENNINGTON.—Opera House (Goldsmith and Wood, managers): Joe Ott in Looking for Trouble Sept. 20 to packed house; everyone delighted. Stetson's U. T. C. 5.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Town Topics Sept. 30; fair house. Katherine Rober co. 17, 19. Joe Ott 29.

VIRGINIA.

NORFOLK.—Academy of Music (Thos. G. Leath, lessee): Veriscope 4, 5; business and performance good. Cleveland and Wilson's Minstrels 7. London Gaiety Girls 8. International Opera co. 12, 13 == Grand Opera House (J. C. Avery, lessee): Stock co in A German Reception and vaudeville 3-8; business and performance good.

ROANOKE.—Academy of Music (C. W. Beckner, manager): The Academy has been leased for this season by W. C. Stephenson, who has retained Manager C. W. Beckner, which meets with the approval of the theatre-going public. Season opened 4 with Cleveland and Wilson's Minstrels; good business and entertainment. A Parlor Match 12.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Lillian Tucker co. Sept 26-1 to fair business. Plays presented: The Buckeye, A Hero in Rags, The Female Burglar, East Lynne, Lady Audley's Secret, and Ten Nights in a Bar Room. Cleveland and Wilson's Minstrels 6 Leonzo Brothers 10-15.

DANVILLE.—Academy of Music (John B. Wood, manager): 1492 Sept. 29; business and performance excellent. Lillian Tucker co 3-8. Cleveland and Wilson's Minstrels 10.

STAUNTON.—Opera House (Berkman and Shultz, managers): Leonzo Brothers opened for a week 3 in Brother Against Brother to S. R. O.; co satisfactory. His Better Half 26.

NEWPORT NEWS.—Opera House (G. B. A. Booker, manager): The Lees 10-15. Back on the Farm 17. Leonzo Brothers 24-29. Myrkle and Harder co. 31-Nov. 5.

PETERSBURG.—Academy of Music (William E. French, manager): Hazel Wood co., booked for 17-22, canceled.

WASHINGTON.

NEW WHATCOM.—Bellingham Opera House (J. H. Stenger, manager): French Dramatic co. Sept. 25-29; good co.; business fair. The Heart of Chicago 30; first-class performance; full house.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Under the Dome Sept. 27; fair business; fine scenery.

WALLA WALLA.—Paine Opera House (J. G. Paine, manager): R. E. French co. 3-8.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Myrkle and Harder co. presented For Congress 3, The Hermit's Legacy 4, and Was She Guilty 5 to good business. It is the best repertoire co. that has ever visited this city. The clever specialties of Miss Myrkle and Messrs. Harder and Castle won deserved recognition. The engagement lasts a week, My Uncle from India and Young America being underlined. Cameron Concert co. 13. A Turkish Bath 19. A Daughter of Cuba 21.

WHEELING.—Opera House (F. Riester, manager): Willie Collier in The Man from Mexico Sept. 29 to the capacity. The Cameron co 30; light business. Scalchi Concert co. 12. The Dawn of Freedom 15==Grand Opera House (Charles A. Feinler, manager): Washburn's Minstrels 30-1; good business. Knoll and McNeill Specialty co. 3-5; business fair. Wilson Theatre co. 10-15.

HUNTINGTON.—Davis Theatre (Joseph Gallick, manager): Myrkle and Harder co. Sept. 29-1 in The Buckeye, My Uncle from India, Was She Guilty, and Young America; business and performances good. Why My Wife Left Home 25.

CLARKSBURG.—Trader's Grand Opera House (L. S. Hornor, manager): Washburn's Minstrels gave a good performance 5 to a large audience. A Daughter of Cuba 14. Gettysburg 25. Andrews Opera co. 29.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): At Gay Coney Island Sept. 27; good business; delighted audience. Smith and Campbell and Tony Hart, Jr., were successful as funmakers. Kellar 29 drew a fair house and gave his usual good performance. Roland Reed 18. Daniel Sully 31.

LA CROSSE.—Theatre (J. Strasilipka, manager): The Span of Life Sept. 29; good house; audience pleased. Fabio Romani 4; medium house; good performance. The dances of Miss Grace Hunter were well received. Yon Yonson 10. Imperial Prolitques 13.

STEVENS POINT.—New Grand Opera House (W. L. Bronson, manager): Stowe's U. T. C. to S. R. O. 4; excellent performance. William Owen in The Cavalier of France and The Marble Heart 10, 11. Pudd'nhead Wilson 22.

ASHLAND.—Grand Opera House (John Meis, manager): Aiden Benedict in Fabio Romani Sept. 27; large and pleased audience. A True Kentuckian 10. Stetson's U. T. C., 20. The Dazzler 21. Alone in Greater New York 31.

RACINE.—Belle City Opera House (C. J. Felker, manager): Kellar to S. R. O. Sept. 26; pleased audience Primrose and Dockstader's Minstrels to S. R. O. 2; refined and finished performance. John Dillon 6. Ward and Vokes 9.

WAUSAU.—Alexander Opera House (C. S. Cone, manager): William Owen co. in The French Cavalier, Othello, and The Lady of Lyons to big business Sept. 29-1. McClough Dramatic co. 15. A Texas Quaker 25.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): The Pulse of Greater New York Sept. 27 to fair business. Fabio Romani to good house 30 A True Kentuckian to small audience 3.

KENOSHA.—Rhode Opera House (Joe Rhode, manager): Stetson's U. T. C. Sept. 30; crowded house; audience pleased. John Dillon in Jolly Uncle Jolly to fine business 5; audience pleased.

GREEN BAY.—Turner's Opera House (J. H. Nevins, manager): Stowe's U. T. C. 1; small audience; performance good. Boston Ladies' Symphony Orchestra 17. Pudd'nhead Wilson 21.

BARABOO.—The Grande (F. A Philbrick, manager): The Flora De Voss co. closed a successful week's engagement 1. John Dillon 12. Fisk and Weldon Concert co. 21.

BELOIT.—Wilson's Opera House (R. H Wilson, manager): Dorothy Lewis in Alone in Greater New York 4 to a good house.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): William Owen 5, 6. Stetson's U. T. C. 8.

FOND DU LAC.—Crescent Opera House (William H. Stoddard, manager): Stetson's U. T. C 7.

SHEBOYGAN.—Opera House (J. M Kohler, manager): Stetson's U. T. C 1 to crowded house.

RHINELANDER.—Grand Opera House (E. E. Stoltzman, manager): A True Kentuckian 8.

PORTAGE.—Opera House (A. H. Carnegie, manager): William Owen co 7, 8. John Dillon 13.

CANADA.

MONTREAL.—Academy of Music (J B Sparrow, manager): A large and enthusiastic audience filled every available seat in the house 3 to witness the performance of H. M. S. Albacore by the officers and men of H M. S. *Renown*. The Earl and Countess of Aberdeen and a number of our most prominent citizens were present. The theatre was tastefully decorated with bunting, and the entertainment, presenting a faithful picture of life aboard a man-o'-war, delighted all who witnessed it. The proceeds of the matinee 5 will go to the Foundling Hospital Lewis Morrison 6-8.==Theatre Francais (W. E Phillips, manager): The stock co. presented for the first time on any stage 3 a comedy-drama by W. A. Tremayne, of Montreal, entitled A Wall Street Romance. The play was received by a large and enthusiastic audience with every mark of approval and the production reflected credit on the management of the theatre and on the stage management of Drew Morton. Hallet Thompson gave a finished performance of the hero, Jack Grey. Charlotte Deane was very sweet and sympathetic as his wife. Esther Moore played Miss Vaughn, a difficult part, with ability. Walton Townsend gave a finished characterization of the family lawyer, Shaw. T. J. McGrane was good as the unscrupulous broker, Cameron. Nellie Callahan was altogether charming in the ingenue role of Rose, and Harry Rich very amusing as the student lover. Harry Sherman made quite a hit in the small part of Reacy, and Molly Ravel made the most of Mrs Barrington. Ina Read and Pansy Driscoll were excellent in two children's parts. The minor rules were capably rendered by Drew Morton, L. C O'Brien, Irving Chauncey, and Edith Vaughn. There was a curtain call at the end of the third act and a call for the author, to which Mr Tremayne responded. Madame Wilma, the sand picture artist, was the feature of the vaudeville bill. Mr. Potter of Texas 10-15.==Queen's Theatre (J. B Sparrow, manager): Ott Brothers presented All Aboard to good business 3. The play is simply a vehicle for specialties and serves its purpose The Ott Brothers are excellent, the costumes are pretty, and so are the girls. All Aboard is a pleasing specimen of its kind. Katherine Rober 10-15.

TORONTO.—Grand Opera House (O. B Shepard, manager): Sol Smith Russell presented Uncle Dick to excellent business Sept. 29-1. A Female Drummer pleased large audience 3. Johnstone Bennett acted capitally and is surrounded by a clever co., which includes George Richards, Eugene Canfield, Willis P. Sweatnam, Oscar Figman, Payson Graham, Nellie O'Neil, Helena Salinger, Hattie Bernard, and Sadie Miner. The Girl from Paris 10-12. Julia Arthur 13-15 ==Princess Theatre (O. B. Sheppard, manager): The Ironmaster, presented by the Cummings Stock co 3-8, is proving a great success. The play is capitally acted. Ralph Stuart and Florence Stone in the leading roles were excellent. Trilby 10-15 ==Toronto Opera House (Ambrose J Small, manager): Bobby Gaylor came 3-8 in McSorley's Twins to good business. The co. is good, and includes Frank Lalor, who made the hit with his comedy work. Harry Barlow made a capital tramp and May Wentworth executed some clever numbers on the piano. Joe Ott 10-15 ==Massey Music Hall (I. E Suckling, manager): The concert given 4 proved fairly successful. The artists who contributed were Adele Aus Der Ohe, D. Ffrangcon Davies, Leo Schultz, and Miss Mockridgie. Seidl Orchestra 18.==Item: Ralph E. Cummings was in town 1.

WINNIPEG.—Theatre (C. P. Walker, manager): Herrmann the Great co. Sept. 30, 1 to large audiences. Madame Herrman's dances were beautiful and elicited admiration. The Span of Life 3, 4 to good audiences The co. is above the average and the scenery effective. The living bridge, as introduced by the famous Donazetta trio, and their acrobatic feats were received with enthusiasm. Chattanooga 7, 8. Fabio Romani 14, 15 Coon Hollow 21, 22. The Dazzler 28, 29.==Grand Theatre (W. H. Seach, manager): Harold Nelson stock co. 26-1 in Our Boys and The Colleen Bawn to good houses. The latter Irish comedy was well presented. Our Regiment 3-8 with the assistance of the local military. Same co 10-15. McEwen, hypnotist, 17-22. Nelson co. 24—indef.==Item: The McPhee Stock co. and the Empire Comedy co. are appearing at small towns in the province.

LONDON.—Grand Opera House (A E. Roote, manager): Herbert Kelcey and Effie Shannon in The Moth and the Flame Sept 29; first-class performance; large audience. Humanity 30; good performance; light business. The Gormans in Mr. Beane from Boston 1; small but pleased audience. Sol Smith Russell in Uncle Dick 3; good business; general satisfaction The Gormans (return) 5; good business. A Bachelor's Honeymoon 6. Under the Dome 8. Julia Arthur 10. Side Tracked 11. A Female Drummer 12 What Happened to Jones 15. Joe Ott 18. John L. Sullivan co. 22==Item: The Gormans were secured 5 for a benefit to W. D Emerson. His share of the receipts amounted to about $100. Mr. Emerson's trial was held here and not at Toronto, as has been stated. Mr. Emerson and his wife and child are still in this city and will probably remain here for some time.

OTTAWA.—Russell Theatre (Dr. W. A. Drowne, manager): Marie Wainwright, assisted by an unusually capable co., in Shall We Forgive Her and East Lynne 3, 4; excellent performances; large audiences. Miss Wainwright's fine presence and excellent acting won the audience and received frequent and well-deserved applause. Mrs. F Gonzales, Gertrude Whitly, Franklyn Roberts, and George Desjo also deserve mention. Lewis Morrison 10, 11. Black Patti's Troubadours 13-15.==Grand Opera House (Joseph Frank, manager): World, Garnella and Mack in Town Topics 3-8; clever specialties; houses packed. A Hot Old Time 10-15.

QUEBEC.—Academy of Music (Charles Palmer, manager): Devil's Auction Sept. 26-30; good business. Professor Carpenter, hypnotist, opened for a week 3 to a good house.==Casino (Charles Palmer, manager): Charles Palmer Comic Opera co. reopened 4. The following new people have joined the co.: Lizzie Gonzales, Frankie Broach, Charles Holmes, and Charles Burton, musical conductor.==Gaiety Theatre (Canille Cordoliaz, manager): A French dramatic co. opened for a short season 3 to a good house.

HAMILTON.—Grand Opera House (F. W. Stair, manager): The Gormans Sept. 28 presented Mr. Beane from Boston and gave a fair performance. The Moth and the Flame 30, 1; first-class performances; large audiences. Under the Dome 3; fair audience; play depends largely upon its scenic effects, which were above the average. Sol Smith Russell 4 in Uncle Dick; good business; excellent performance. A Bachelor's Honeymoon 5 What Happened to Jones 7, 8. A Female Drummer 10. Julia Arthur 11, 12.

WOODSTOCK.—Opera House (Warren Totten, manager): Humanity Sept. 29; fair house; good performance. Under the Dome 30; splendid scenic effects; business fair. The Gormans in Mr. Beane from Boston 3 kept the audience in a roar from start to finish; business good. What Happened to Jones 11. A Bachelor's Honeymoon 12. Lewis Comedy co. 24-29. Marks Brothers, booked for 4-8, and The Egyptian of Pompeii, for 12, canceled.

CHATHAM.—Grand Opera House (R. A. McVean, manager): Lorraine Hollis Stock co. deserved better business Sept. 26-30. Repertoire: The Tigress, Her Play, Forget Me Not, and Camille. Humanity 1 to good business; well received. A Bachelor's Honeymoon 8. Side Tracked 10. Under the Dome 11. What Happened to Jones 13.==Item: The present orchestra is the finest the house has ever had.

ST. JOHN.—Opera House (A. O. Skinner, manager): Lewis Morrison in Faust Sept. 27-29. Garritt P. Servis in illustrated lectures 29-1 to only fair business, although deserving of much better patronage. A Trip to Coontown 10-15. Devil's Auction 17-22

GUELPH.—Royal Opera House (A. J Small, manager): Humanity to good business Sept. 29. Herald Square Opera co. 29-1; fair business. A Bachelor's Honeymoon to good house 3. The Gormans 4. Under the Dome 7. McSorley's Twins 10. Hollis Stock co 13-15.

ST. CATHARINES.—Grand Opera House (Charles H Wilson, manager): Under the Dome to a packed house Sept. 29. The Real Widow Brown 1; good performance and business. Joe Ott 8. What Happened to Jones 10. McSorley's Twins 11. A Bachelor's Honeymoon 13.

VANCOUVER.—Opera House (Robert Jamieson, manager): The Heart of Chicago Sept. 29; scenically good; full house Under the Dome 6 Gorton's Minstrels 10. The Air Ship 12. Mr. and Mrs. Durward Lely 15.

HALIFAX.—Academy of Music (H B. Clarke, manager): Lewis Morrison Sept. 22-24 in Faust. A Trip to Coontown 25-1; crowded houses; emphatic success. Devil's Auction 3; crowded house; performance excellent, the ballets being a feature.

KINGSTON.—Grand Opera House (A. Lesser, manager): Guy Brothers Minstrels 3; crowded house; fair performance. Ansbach, magician, 4; small house; interesting performance. The Gormans 7.

LINDSAY.—Academy of Music (Fred Burke, manager): A Bachelor's Honeymoon Sept. 30, big house; first-class co. What Happened to Jones 5. Grey Brothers' Minstrels 7. Herald Square Opera co. 13-15.

BELLEVILLE.—Carman Opera House (Fred Adams, manager): A Bachelor's Honeymoon Sept. 28 and What Happened to Jones 30 had good attendance and pleased. Guy Brothers' Minstrels 4. The Gormans 6.

OSHAWA.—Opera House (J. W. Borsberry, manager): Season opened 1 with A Bachelor's Honeymoon to a good house; excellent performance. Lewis Comedy co. 3-8. Guy Brothers' Minstrels 10. Side Tracked 19.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): The Real Widow Brown Sept. 28; good house. The Gormans presented Mr. Beane from Boston 30; fair house. Loraine Hollis co 3-8.

BERLIN.—Grand Opera House (George O. Philip, manager): A Bachelor's Honeymoon 4; excellent performance; good house. Under the Dome 6. Hollis Stock co. 13-15.

MONCTON.—Opera House (A. E. Holstead, manager). Lewis Morrison in Faust Sept. 26; S. R. O.; excellent performance. A Trip to Coontown 7, 8. Devil's Auction 14, 15.

ARENA.

NEWPORT NEWS, VA.—Forepaugh and Sells Brothers' Circus 3 attracted two immense and thoroughly pleased audiences. This is the best circus that has ever been to Newport News and will always receive a warm welcome.

MEXICO, MO.—La Pearl's Circus Sept. 29; big attendance; general satisfaction.

CAMBRIDGE, O.—Jusmer Brothers' New Orleans shows 1; splendid performance; good attendance.

BEATRICE, NEB.—Ringling Brothers' Circus 1; good business.

ATHENS, O.—Pawnee Bill's Wild West 6; large crowd; performance good.

FORT SMITH, ARK.—Buffalo Bill's Wild West Sept 29 to immense crowds. Ringling Brothers 15

POPLAR BLUFF, MO.—Buffalo Bill's Wild West 4; good exhibition; spectators pleased.

FORT WORTH, TEXAS.—Norris Brothers' Dog and Pony show Sept. 29-1; well filled tents; performances first-class.

MT. PLEASANT, PA.—Welsh Brothers' Circus Sept. 29; good business; first-class performance.

FAYETVILLE, ARK.—Buffalo Bill's Wild West Sept. 28 to crowded tents; general satisfaction.

PETERSBURG, VA.—Forepaugh and Sells Brothers' Circus 1 to good business.

ARENA NOTES.

BARNUM AND BAILEY'S CIRCUS.

Hull, England, Sept. 17.

The Barnum and Bailey show has become a factor in the amusement life of the English seaside resorts. During the past few weeks, in addition to its other itinerary, the American circus has appeared at such popular resorts as Bournemouth, Brighton, Eastbourne, Hastings, and, most picturesque of all, upon the cliffs of Folkestone. In each of these places the show did an enormous business, the audiences seeming to hail with delight this unusual addition to their Summer vacation and holiday. No more ideal location for exhibition purposes could possibly be found than were the spaces of ground which we occupied on the southern coast of England from Brighton to Folkestone. Almost without exception they were situated upon the breezy, sloping downs and cliffs that overlook the sea. Along this line of coast and within easy view of our tents stretched at intervals the gray, weather-beaten Martello Towers, which were erected in 1805 for protection against the threatened invasion of England by Bonaparte.

Since Sept. 1 our route has also included Chatham, Croydon, Ipswich, Norwich, Cambridge, Peterborough, Grimsby, and Hull. At Chatham the show encountered its first English competition in the shape of "Lord" George Sanger's Royal Circus, which was billed at that place for the same day. "Lord" George, whose wagon show arrived in Chatham as the Barnum and Bailey enterprise was detraining, immediately made application for his usual street parade, and was much disgruntled upon being informed by the authorities that, owing to the congested condition of the streets caused by the display of his American rivals, his own pageant could not take place until the Barnum and Bailey forces had returned to their exhibition ground.

Chatham, as everyone knows, is hard by the ancient town of Rochester, which is noted for the ruins of its once fine old castle and its interesting cathedral. In the evening, after the performance, several members of our business staff enjoyed a supper at the Bull Inn, the tavern made famous in the "Pickwick Papers." The supper was served in one of the small coffee rooms of the hotel, an apartment once occupied by Dickens himself, while he was superintending the decorations of his newly purchased estate of "Gadshill," distant but three miles from Rochester. After Dickens' death in 1870 "Gadshill" and its effects were sold, the then landlord of the "Bull" becoming the purchaser of several suites of furniture and a large proportion of the crockery. On the above mentioned night we had the great pleasure of supping from the veritable plates and glasses that were once in daily use by the great novelist.

While at Cambridge on Sept. 8, the famous gorilla Johanna was subjected to some interesting tests and measurements by Professor W. H. L. Duckworth, M.A., of Jesus College, the lecturer on anthropology to the university. The measurements were complete and exhaustive as to the size of the head, length of forearm, hands and feet, and, particularly, as to the length of the middle fingers and toes. Professor Duckworth gave it as his opinion that "Johanna was a wonderfully fine representative of that species of simians which most closely resemble the human family." In the afternoon Mr. and Mrs. J. T. McCaddon were entertained at tea by Professor Duckworth at his rooms in the college, and under his guidance were conducted through the interesting chapel and buildings of this historic college. This was a signal compliment, Jesus College having the reputation of being an exceedingly close corporation and one to whose classic halls access is not readily granted.

Since last Monday, Sept. 12, the "Greatest" has been exhibiting at Hull to fairly large business. Much local interest has been aroused to the fact that Walter Silbon, the famous aerialist,

whose act for the past seven years has been one of the prominent features of the Barnum and Bailey show, is a native of this town. At every performance, therefore, Mr. Silbon has received a most enthusiastic reception.

The birthday of George R. Burns, the genial and popular Secretary of the show, fell upon Sept. 4. On this occasion several of his many friends presented him with a set of cuff buttons and studs, as a slight token of the general esteem in which he is held.

The season thus far has been remarkable for the absence of depredations by pickpockets and other usual evil concomitants which are apt to infest circus life. The police arrangements of the show have been this Summer under the able management of C. C. Murphy, the assistant superintendent of Pinkerton's New York office. Owing to his care the police officials in the various towns visited have unanimously declared that fewer complaints of stolen property have been reported in connection with the show than upon the visit of any other amusement organization to their respective cities.

Never before in the history of the show have the side show and concert features of this organization been so largely patronized as during this Summer. They are, seemingly, a new experience for the average British amusement seeker. It would have more than delighted the heart of the late Colonel Hager to have catered to the enormous audiences which have daily remained for these "outside" adjuncts of the show. Colonel Hager's place in this department of Mr. Bailey's interests has been supplied happily by two of his tried and trusted lieutenants. To Lew Graham's able management the success of the side show may be attributed, while George Arlington has contributed his experience and attention to the direction of the concert.

Next week the circus will appear at Bradford, Huddersfield and Oldham.

NOTES.

Walter L. Main's Circus, now in the twenty-first week of its thirteenth annual tour, is prospering daily. The latest novelty, and, in fact, almost as great an attraction as the Baby Elephant, is a midget horse, born recently. It is perfect in form, lively as a cricket, and no larger than a good sized rabbit. It has been placed on exhibition in Colonel Hugh Harrison's annex, and is proving a magnet.

Oscar Lowanda and Louise Galvin, members of Wallace's Circus, were married at Laramie, Wyo., last week.

Walter L. Main's Circus will close its season Oct. 22 at Burton, O., and will go into Winter quarters at Geneva, O. The season will have lasted twenty-six weeks. It has been profitable throughout.

CORRESPONDENCE.

[Received too late for classification.]

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): U. T. C. Sept. 28, 29; good performances; business fair. A Boy Wanted Sept. 30-1; satisfactory performances to fair houses. Woodward Warren co. 3-8 ——ITEM: Manager George E. Gill, of A Boy Wanted, received a telegram while here containing the sad news of the death of his daughter Eveline, eight years of age.

ARKANSAS.

FAYETTEVILLE.—OPERA HOUSE (R. M. Hudgins, manager): Sharpley's Lyceum Theatre co. 10

CONNECTICUT.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): McFadden's Flats to S. R. O. Sept. 24; satisfactory performance. What Happened to Jones 29 to S. R. O.; pleased audience. Isham's Octoroons 1; entertainment good, but some of the jokes might be eliminated to advantage Joshua Simpkins 6.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

MEN.

Alvarez, Maz
Arlington, Ed.
Allen, Alfred
Arbuckle, Maclyn
Averill, Harry
Avery, Willis F.
Admiraty, Maz
Amo y, J. R.
Armstrong, Verne C.
Bosworth, Geo.
Bryton, Fred'k
Brinkley O. Co.
Bennett, Richard C.
Byrne, Chas. A.
Bagsley, C. J.
Blackaller, H. M.
Brown, Wm.
Burns, Chas. P.
Bellows, Walter C.
Bergen, Jno.
Backmore, H. D.
Bertram, C. N.
Bradbury, Jas. H.
Blackwood, John H.
Bonta, D. A.
Bush, E. Frank
Beane, Harrill
Barnet, R. A.
Conway, F. S.
Cleak, J. C.
Cushing, Bartley
Cook, James V.
Clark, W. T.
Collins, Chas H.
Collins, James
Cahill, W. H.
Craine, W. C.
Clark, John
Cotton, Jno. L.
Canmeyer, Paul
Cox, Theo.
Clifton, Wm.
Carter, Chas.
Chandler, H. H.
Darling, Frank H.
DeLaney, Chas.
Downs, Jno. E.
Dewith, Al.
Dizey, Harry E.
Dooley, Larry
Davis, Harry
Dodd, Hubert
Dowling, Jos. J.
Day, E. R.
Dermody, Jos.
Dudley, N. D.
Dempsey, Clifford
Duff, Fred E.
Dewar, Nelson
Duffy, Frank
Davis, Geo. D.
Addison, John
Elmer, Ed.
Emmett, Burton F.
Evenson, Harry
Emerson, C. L.
Elton, Edmund
Eckhardt, Hugo
Eckhart, Fred
Edwards, A. J.
Farrington, F.
Freeman, Max
Frankau, Joseph
Flaherty, Jack
Freelander H.
Fox, Reuben
Fehrnan, Max
Farren, Geo F.
Franks, Stanley
Fanshaw, A. L.
Flark, Wm.
Fitzpatrick, Joseph
Fulton, R. L.
Fulton, Ralph
Ferguson, Clarence
Glen, J. W.
Gaston, Geo.
Goodwin, Frank L.
Granville, Homer
Giffin, L.
Gilbert, Fred
Gayler, Bobby
Gill, Wm.
Gerber, Ben
Giffin, R. L.
Gordon, Randolph
Horton, H. H.
Hanbury, W. D.
Hermsen, Harry
Hayman, Dave
Hagerty, John
Hamilton, J. H.
Holt, Clarence
Hustlis, J. O.
Hazleton, J. H.
Harvey, S. C.
Holden, Wm.
Hall, L. B.
Hutton, Walter E.
Harris, Fred.
Hall, Howard
Hall, Sir Francis
Hampton, Alf
Howe, Phil
Horel, Prof. C. E.
Hooper, H. Brooks
Hogan, Frank
Hallan, Sally
Harrison, Sam
Hunting, Harry
Hollingshead J. H.
Hayden, Martin
Hope, Geo. D.
Halbach, Walter
Hudson, Alfred
Heron, Ed. J.
Howard, Geo. B.
Hill, F. W.
Hart, Jno. C.
Introposi, Fred
Jones, dorace
Jefferson, Jas Warren
Johnson, Walter
Jerome, Fred
Kane, Frank J.
Keene C. A.
Krouse, Harry S.
Kinder, Samuel J.
Kennedy, John
Keenan Frank J.
Kautt, L. H.
King, Everett
Kingston, Henry B
Kiaf, F. H.
Kaufman & Hoorombe
Kent, S. Miller
Ellis, Wm. P.
Lawton, Frank
Lange, Ben
Langley, Edwin
L. Boswell, Byron
Livingstone, Arthur
Lee, W. H.
Lowell, Lawrence
La rence, W. A.
Ludlow, J. B.
Lander, Frank
Lawrence, Chas. W.
Launey, John
Lightwood, H.
Lee, Willard
Labadie, Oliver
Long, Howard
Llewellyn, Harry
Lyr. Our Boys
Mayer, Marcus
Manning, James
McDonald, Walter J.
McCullough, Jas
McCormack, J. H.
Morrissey, James
McCready, T. E.
Miller, James G.
Marbury, Guido
Mayo, Frank
Murray, Geo. H.
McQuinn, Prof.
Morgenthau, H. L.
Morris, Wm.
Marion, Dave
Mainhall, Harry
Moyer, C. A.
McGrath, Chas. A.
Martell, Harry
Murray, Jules
Murphy, Walter T.
Morgan, Geo. F
McCarthy, Dan
Marsden, Lawrence
Marsden, Lawrence
Mouth, Geo. T.
Lee, W. H.
Lowell, Lawrence
La rence, W. A.
Ludlow, J. B.
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Marion, Dave
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Moyer, C. A.
McGrath, Chas. A.
Martell, Harry
Murray, Jules
Murphy, Walter T.
Morgan, Geo. F
McCarthy, Dan
Marsden, Lawrence
Marsden, Lawrence
Mouth, Geo. T.
McCullum, W. B.
Midgeley, Eager
Mayo, E.
McCullum, P. J.
MacIntosh, E. J.
McHugh, Morris
Morton, Hugh
MacDonald, W. H.
McMara, J. C.
Meegan, Thomas
Morton, Wm.
Nesco, Leon
Norstrom, J. W.
Naros, Pixis
Norris, Edgar
O'Kabe, S.
Obee Richard
Pr-dam, H. W.
Peters, Wm. F.
Plympton, Eben
Paulton, Ed.
Potter, Albert H.
Pollock, Hugh
Paxton, G. C.
Peel, Chas. H.
Pell, J. W.
Powers, W. H.
Pennington, S. L.
Paulton, Harry
Palmer, Fred
Fry, Paul
Quinn, Paul R.
Rudd, Hal
Rock, S. E.
Rogers, Lorraine
Russell, L. G. R.
Rooney, Pat
Royle, E. Hilton
Roberts, J. E.
Reed, Hal
Rathbone, Eugene
Rogers, John
Raymond, Morris
Rogers, Harry
Rose, Elgin J.
Ricketts, Geo H.
Roberts, John
Richardson, A. D.
Rose, Edward
Ryan, Sam J.
Sanford, J. S.
Stevens, Edwyn
Sportello, J. Al.
Selzer, G.
Smith, David D.
Sanford, Lester
Shorelle, H. D.
Strong, Fred A.
Southerland, A. L.
Seymour, Wm
Sullivan, R. J.
Symmons, A. H.
Sawyer Tom
Spaulding, Chas.
Smith, C. H.
Sandford, Harry E.
Stein, Godfrey
Seay, Chas. Morgan
Stanley, Burton
Sharkey, J. H.
Seymour, Wm.
Senin, Chas
Slocum, Jos P.
Sage X. La Motte
Sackett, Everett
Sterling, I. V.
Somers, Vernon
Semple, Arthur E.
Sheffield, Chas. J.
Starling, Dr. Francis
Stedman, C. A.
Tansey, H.
Tracy, Jay
Trevor, Edwin
Townsend, Chas.
Tillian, H. G.
Thorpe, Preston
Towle, J. E.
Thompson, W. J.
Thomas, R. H.
White, F. B.
Woodward, F. L.
Wells, F. G.
Willey, G. H.
West, Jno. H.
Wetherspoon, Arthur
Willard, Press
Wherry, R. J.
Willis, Frank M.
Williams, Lon B.
Williams, C. P.
Walker, W. S.
Warren, Fred
Wallershed, J. A.
Wilbur, Caryl
Walsh, Thomas
Wheeler, Harry
Winston, Frank
Walsh, Wm.
Wigley, Harry
Williams, O'Neil
Waggoner, Rod
Williams, Benny
Wood, W. H.
Walsh, John D.
Waldron, Andrew
Welsh, J. Herbert
Westcott, Thomas G
Wood, J. D.
Young, Chas. W.
Young, Chas. L.
Zazell, Chas.

WOMEN.

Archer, Mrs. S. W.
Ashton, Antonette
Ault, Annie
Abell, Una
Ainslee, Claire, Miss
Atherton, Nettie
Atkins, Edith C.
Bourne, Nettie
Burt, Fanny L.
Bodwell, Sara M.
Byron, Helen
Black, Violet
Baldwin, Mrs.
Bassett, Mrs. Russell
Beck, Zelma
Barnwell, Marion
Black, Georgie
Brett, Mrs.
Bloodgood, Mrs. L.
Bridges, Minnie
Beaumont, Mrs. H.
Booth, Hope
Chamblin, Jean
Carter, K., Miss
Clover, Carol
Campbell, Louise
Clarke, Annie M.
Curtis, Maud
Challis, Rosalie
Cook, Marie
Comer, Imogene
Cossar, Fanny Cohn
Conklin, Florence
Chantore, Lillian
Claire, Gertrude
Dowling, S., Miss
Dustan, R. J., Mrs.
Dunstie, Iva
De Gray, Leore
Deno, Violet
Davies, Maud Reece
Dolson, Alfred Mrs.
Delcroix, Francis
Darke, Helen
DeVitte, Eloise, Mlle
Dunne, M. E., Miss
Dill, Josephine
Demy, Katie
Desmond, Eileen
Edwards, Jerome, Miss
Edmunds, Anna J.
English, Jane
Earle, Lenore
Evans, Lizzie
Elton, Bertha P.
Earle, Grace A.
Elsler, Effie
Eaton, May, Mrs.
Eaton, Lizzie
Eckert, Kate
Ely, Emma A.
Fairfax, L.
Foley, Hattie
Fate, Millie
Fletcher, Pauline
Fralic, W. H., Mrs.
France, Elenora
Fleming, Beatrice
Forrester, Hope, Miss
Graham, Isabelle
Gilbert, Maud
Glover, Mrs. Louis H
Griffin, Britta
Gale, Reine
Gaunt, Frances
Granville, Nellie
Haynes, Gertrude
Holbrook, Alice
Henderson, J. Miss
Hasham, Louise
Hamilton, Mazie
Johnstone, Maude
Knott, Lillian M.
Kahn, Arabella
Kingston, Miss M.
Kingsley, Ann
Leigh, Caroline
La Royne, Shaah C.
La Grue, Addo
Lambert, Charlotte
Lake, Julie
Landroth, Nellie
Leary, Mrs. Thos. C.
Lotta, Miss
LaMarch, Mabelle
Lee, Gladys
Langdon, Ada
Lander, Mrs.
Marden, Bessie
May, Lou
Mortimer, Eloise
Mitchell, Adeline
McClellan, Carrie
Murray, Clara Lane
Matthews, Jolly
Markham, Pauline
Mortland, Anna
Melville, Myra
Moore, Anna B.
Morris, Clara
Maitland, Madge
Morell, Maud
McDonald, Lute
Marconer, Lillian
McLane, Caroline
Melrose, Lizzie
Martell, Miriam
Maynard Iris
Millward, K. M. Miss
Meredith, Cissy
Martell, Mrs. H.
Melville, Rose
Marbury, Jane
Maynard, Lillian
Maynard, Meta
Molte, May E.
Martindale, Gertie
Mitchell, Mabel
Norwood, Adelaide
Odorn, Miss
O'Brien, Mrs.
Odegard, Thora
Parker, Marie
Plant, M. W.
Prucilla, Addie
Pell, Mrs. J. W.
Parker, Lucy
Palmer, Gertie
Payne, Madeline
Redding, Francesca
Roma, Carrie
Rhodes, Caroline
Rock, Ida
Rose, Stella
Robinson, A., Miss
Radcliffe, Carrie
Randall, Edith
Russell, Emily
Reid, Hazel
Russell, Lillian
Ridgeley, Ethel
Randolph, G., Miss
Ringstead, Fanny
Ripley, Lou
Ritchie, Adele
Raven, Margaret
Royce, Louise
Seager, Norma
Sloane, Bessie
Stuart, Irene
Stevenson, Mabel
Shotwell, Marie D.
Stearns, Elizabeth
Spencer, Lillian
Sterling, Lillian
Satterlee, Jennie
Seaberry, Annie
Seymour, Ellen
Selbie, Eva
Stark, Lillie
Stiller, Johanna
Seymour, Lottie
Sullivan, Lillian G.
Skillman, Louie
Terry, Margaret
Turner, Ruth
Totten, Edyth
Thorne, Bessie
Thomas, Katherine
Terris, Miss E.
Van Buren, Mary
Vernon, Edith
Vokes, May
Vaughn, Beatrice
Vail, Cora
Ward, Lillie
Wolff, Mrs. Herman
Warden, Oriska
Wyatt, Jessie
Wallis, Gladys
Wilcox, Mary
Wotsen, Frankie
White, Grace
Welby, Grace
West, Olive
Wilson, Vera
White, Katherine
Wallack, Florence
Wittich, Miss
Wentworth, Irene
Waite, Cora E.
Weston, Sadie
Wentworth, May
Worthington, Eleanor

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

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Sam Pitman's Big Comedy Company closed a week's engagement at Academy of Music, Cumberland, Md., Oct. 1. It is the strongest organization at popular prices we have ever played. House sold out Monday at noon, hundreds turned away. Tuesday, with Excursion, this was repeated; 1600 pay admissions. S. R. O. throughout the week. The local press with our best patrons join us in our hearty endorsement of this attraction and their welcome should they return will be a hearty one.

[Signed.] HEDLINGER BROS.

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Florence St. Leonard

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Returned from Europe with fascinating dances, character, grotesque, skirt, solo and ensemble, ballets. Pupils in London and Paris. Signorette, Jessie Lindsay, Helene Constantine Boys, Reba; also New York Beatie Clayton, Mabel Clark, Ed Favor, Ruby, others. References John Drew, Roland Reed, John Rice, whose daughters I taught. Terms moderate. Circular. Call.

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A musical, farcical absurdity, bright, brand new, original. Complete in every detail.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A Bachelor's Honeymoon (M. V. McLeod Co.): Chatham Can., Oct. 13, Fredonia, N. Y., 14, Meadville, Pa., 15, Erie 17, Ashtabula, O., 18, Toledo 19, 20, Columbus 21, 22, Indianapolis, Ind., 24, 25.

A Brace of Partridges: New York city Sept. 7-Oct. 15.

A Breezy Time (Eastern; Fred E. LeComte, mgr.): Belding, Mich., Oct. 10, Ionia 11, Owosso 13, Bay City 14, E. Saginaw 15, Flint 17, Pontiac 18, Mason 20.

A Breezy Time (Southern; Fitz and Webster, props. and mgrs.): Hutchinson Kan., Oct. 10, Lyons 11, Great Bend 12, Larned 13, Kinsley 14, Dodge City 15, Pratt 17, Harper 19, Anthony 20, Caldwell 21, Wellington 22, Arkansas City 24, Winfield 25, Augusta 26, Eureka 27, Burlington 28, Iola 29.

A Bunch of Keys (Gus Bothner, mgr.): St. Louis, Mo., Oct. 10-15.

A Celestial Maiden (J. T. Spickett, mgr.): Visalia, Cal., Oct. 10-16, Hanford 17-23, Bakersfield 24-30.

A Cheerful Idiot (Wm. Fennessy): Elizabeth, N. J., Oct 10-12, Hoboken 13-15, Paterson 18, 19, Woonsocket, R. I., 20-22.

A Contented Woman (Belle Archer: Fred E. Wright, mgr.): Lima, O., Oct. 10, Mansfield 11, Zanesville 12, Columbus 13-15, Marietta 17, Parkersburg, W. Va., 18, Springfield, O., 19, Dayton 21-25.

A Country Merchant (Chas. Cowles): Harrisburg, Pa., Oct. 10, Shippensburg 11, Waynesboro 12, Hanover 13, York 14, Lancaster 15, Freehold, N. J., 17, Asbury Park 18, Red Bank 19, Bridgeport, Conn., 20-22.

A Daughter of Cuba (C. Hugh Bennett, mgr.): Harper's Ferry, Va., Oct. 10, Martinsburg, W. Va., 11, Fairmount 13, Clarksburg 14, Moundsville 15, Pomeroy, O., 18, Gallipolis 19, Huntington, W. Va., 20, Charleston 21.

A Day and a Night: New York city Aug. 28—indefinite.

A Female Drummer: Detroit, Mich., Oct. 10-15.

A Grip of Steel: Cincinnati, O., Oct. 10-15, Louisville, Ky., 17-22, Dayton, O., 24-29.

A Guilty Mother (Henry Myers, mgr.): Chicago, Ill., Sept. 25-Oct. 15, Detroit, Mich., 17-22.

A High Born Lady (W. B. Heney, mgr.): New York city Oct 10-15.

A Hired Girl (Eastern; Blaney and Vance, props; W. S. Butterfield, mgr.): Batavia, N. Y., Oct. 10, Dunkirk 11, Olean 12, Bradford, Pa., 13, Warren 14, Jamestown, N. Y., 15, Titusville, Pa., 17, Franklin 18, Butler 19, Newcastle 20.

A HOT OLD TIME (The Rays': Ottawa, Mass., Oct. 10-15, Bridgeport, Conn., 17-19, Waterbury 20-22, Brooklyn, N. Y., 24-Nov 5

A Jay Circus: Parsons, Kan., Oct. 11, Oswego 12, Winfield 13, Guthrie, Okla. T., 14, Archmoore 15, Gainsville 17.

A Jolly Irishman: Olyphant, Pa., Oct. 10, Susquehanna 11, Owego, N. Y., 12, Watkins 13 Bath 14, Hornellsville 15, Mt. Morris 17.

A Milk White Flag: Pueblo, Col., Oct. 11, Topeka, Kan., 12, Junction City 13, St. Joseph, Mo., 14, Lincoln, Neb., 15, Omaha 16-19, Marshalltown, Ia., 20, Oskaloosa 21, Des Moines 22.

A Parlor Match (W. M. Gray, mgr.): Richmond, Va., Oct. 11.

A Reign of Error: Boston, Mass., Oct. 10-15.

A Runaway Girl: New York city Sept. 12—indefinite.

A Spring Chicken: Cincinnati, O., Oct 10-15, Columbus 17-19, Indianapolis, Ind., 20-22, Boston, Mass., 24-29.

A Stranger in New York: Geneva, N. Y., Oct. 10, Fredonia 11, Philadelphia, Pa., 24-29.

A Sure Cure (Harry Doel Parker, mgr.): Washington, D. C., Oct. 10-15.

A TRIP TO COONTOWN (Cole and Johnson, mgrs.): St. Johns, N. B., Oct. 10-15.

A Turkish Bath (Western; H. M. Blackaller, mgr.): Nelsonville, O., Oct. 15, Athens 17, Gallipolis 18, Charleston, W. Va., 19.

Adams, Maude: Boston, Mass., Sept. 26—indefinite.

Alcazar Stock (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

An Enemy to the King: Cleveland, O., Oct 10-15, Toledo 17, 18, Indianapolis, Ind., 19, 20, Chicago, Ill., 23-29.

Angell Comedians: Winterset, Ia., Oct. 10-15.

Arthur, Julia (direction of A. H. Canby): London, Ont., Oct. 10, Hamilton 11, 12, Toronto 13-15, Buffalo, N. Y., 17-22, Rochester 24, 25, Syracuse 26, Schenectady 27, Albany 28, Poughkeepsie 29.

At Gay Coney Island (Miller and Freeman, mgrs.): New Orleans, La., Oct. 9-15, Lake Charles 16, Galveston, Tex., 17, 18, Houston 19, 20, Dallas 21-27.

At Piney Ridge: Hartford, Conn., Oct. 10-12.

Baldwin-Melville (Walter J Baldwin, mgr.): Lexington, Ky., Oct. 10-15, Nashville, Tenn., 17-22, Memphis 24-29.

Bennett-Moulton (A; Earl Burgess, mgr.): Albany, N. Y., 10-15, Pittsfield, Mass., Oct. 17-22, Holyoke 24-29.

Bennett-Moulton (B; E. D. Moulton, mgr.): Bangor, Me., Oct. 10-22.

Blondelle, The: Elizabeth, N. J., Oct. 10-12, Hoboken 13-15.

Boston Ideal Stock: Lewiston, Me., Oct. 10-15, Manchester, N. H., 17-22, Worcester, Mass., 24-29

Brosius Stock (J. A. Brosius, mgr.): Johnstown, Pa., Oct. 10-15, Greensburg 17-22.

Brosnahan-Jackson Comedy (Chas. G. O'Neil, mgr.): Corming, N. Y., Oct. 10-15, Olean 17-22, Warren, Pa., 24-29.

Bryan Comedians: Ludington Mich., Oct. 10-15, Traverse City 17-22, Manistee 24-29

Bubb Comedy (U. S. Hill, mgr.): Paterson, N. J., Oct. 10-15, Providence, R. I., 17-29.

Burrill Comedy (Chas. W. Burrill, mgr.: Danville, Pa., Oct. 10-15, Columbia 17-22

By The Sad Sea Waves (Thos. W. Ryley, mgr.): Seattle, Wash., Oct. 10, 11, Tacoma 12, Portland, Ore., 13, 14, San Francisco, Cal., 15-29.

Byrne Bros.: Newark, N. J., Oct. 10-15

Cameron Clemens (Arnold Wolford): Paterson, N. J., Oct. 10-15, York, Pa., 17-24.

Cameron Company (C. H. Kerr, prop.): Athens, O., Oct. 11, Jackson 12, Portsmouth 13, Charleston, W. Va., 14, Middleport, O., 15.

Carpenter, Frankie (Geo. K. Robinson, mgr.): Fitchburg, Mass., Oct. 10-15, Marlboro 17-22, Newport, R. I., 24-29.

Casey's Wife: Minneapolis, Minn., Oct. 10-15, Detroit, Mich., 17-22.

Castle Square Theatre (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

Cazeneuve, Paul: Belleville, Can., Oct. 10-15.

Chanfrau, Henry T. (Jess D. Burns, mgr.): Lowell, Mass., Oct. 10-12, Manchester, N. H., 13-15, Providence, R. I., 17-22, So. Framingham, Mass., 24, Togus, Me., 25, Rockland 27.

Chase-Lister: Hannibal, Mo., Oct. 10-15, Moberly 17-22.

Chattanooga (Western; W. G. Cogswell, mgr.; James H. Love, agent): Grand Forks, N. Dak., 10, Fargo 11, Jamestown 12, Billings, Mont., 13, Livingston 14, Bozeman 15, Butte 16-19, Anaconda 20, Helena 21, Great Falls 22, Missoula 24, Wallace 25, Colfax, Wash., 27, Moscow, Ind. Ter., 28, Lewiston 29.

Chattanooga (Eastern; J. Simms, mgr; George Irish, agent): Chicago, Ill., Oct. 2-15.

CHESTER, ALMA: New Bedford, Mass., Oct. 10-15.

Clarke, Creston (H. Willard Storm, mgr.): Hanover, Pa., Oct. 10, York 11, Columbia 12, Lancaster 13, Reading 14, 15, Allentown 17, Mahanoy 18, Shamokin 19, Pottsville 20, Lebanon 21, 22, Harrisburg 24, Carlisle 25, Johnstown 26, Greensburg 27, Wheeling, W. Va., 28, 29, Parkersburg 31.

Clarke, Harry Corson: Pasadena, Cal., Oct. 10, Santa Ana 11, San Diego 12, San Bernardino 13, Redlands 14, Riverside 15, Pomona 17, Phœnix, Ariz., 19, Tucson 21, El Paso, Tex., 22.

Clement, Clay: Kansas city, Mo., Oct. 9-15.

Clifford and Huth: N. Y. city Oct. 10-15.

Coghlan, Charles (The Liebler Co., mgrs.): Trenton, N. J., Oct. 10, Wilmington, Del., 12, Richmond, Va., 13, Norfolk 14, 15, Baltimore, Md., 17-22.

Coleman Comedians: Ft. William, Ont., Oct. 10-15.

Collier, Willie (Smyth and Rice, mgrs.): Louisville, Ky., Oct. 17-19, Nashville, Tenn., 20, 21, Chattanooga 22, Atlanta, Ga., 24, 25.

Coon Hollow (George B. Gaston, mgr.): Ft. Dodge, Ia., Oct. 10, Waterloo 11, Marshalltown 12, Mason City 13, Austin, Minn., 14, Mankato 15, Owatonna 17, St. Cloud 18, Fergus Falls 20, Winnipeg, Man., 21, 22.

Corse Payton Comedy (E. M. Gotthold, mgr.): Fall River Mass., Oct. 10-15, New Bedford 17-22.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Springfield, Mass., Oct. 10-15, Lawrence 17-22, Taunton 24-29.

Crane, Wm. H.: Brooklyn, N. Y., Oct. 10-15

Criterion Dramatic (Charlotte Lambert; Charles A. Steele, mgr.): Alliance, O., Oct. 10-15.

CUBA'S VOW (Harley Merry, mgr.): Bridgeport, Conn., Oct 10-12, Hartford 13-15, Meriden 17, Bristol 18, Westfield, Mass., 19, Holyoke 20, 22.

Cumberland '61: Boston, Mass., Oct. 10-15.

Cummings Stock: Toronto, Can., Oct. 10-15.

Curtis Stock: Rome, N. Y., Oct. 10-15, Oswego 17-22.

Darkest Russia: Dayton, O., Oct. 10-12, Greenville, Ind., 13, New Castle 14, Kingston 15, Indianapolis 17-19, Lebanon 20, Frankfort 21, Kokomo 22.

Daughters of the Poor (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 9-15.

Devil's Auction: Charlottetown N. S., Oct. 11-13, Moncton 14, 15 St. John 17-22.

Devil's Island (J. H. Wallick, mgr.): Toledo, O., Oct. 10, 11, Columbus 12, 13, Indianapolis, Ind., 14, 15

De Voss, Flora: Belvidere, Ill., Oct. 10-15.

Donnelly Stock: New York city Aug. 27—indefinite

Donovans, The (Robt. Mills, mgr.): Bristol, R. I., Oct. 10, Warren 11, Westerly 12, Newport 13, Woonsocket 14, So. Framingham, Mass., 15, Grafton 17, Webster 18, Milford 19, Pawtucket, R. I., 20-22, Spencer, Mass., 24, Palmer 25, Ware 26, Holyoke 27-29.

Down in Dixie (Davis and Keogh): Ft. Worth, Texas, Oct. 14, Galveston 19, Houston 21, San Antonio 25.

Drew, John: New York city Sept. 26—indefinite.

Dunkin, James: Kane, Pa., Oct. 10-12, Mt. Jewett 13-15, Elmira, N. Y., 17-22.

Eldon Comedians: Hammond, Ind., Oct. 10-15, Crown Point 17-22.

Elroy Stock: Chester, Pa., Oct 3-15, Wilmington, Del., 17-22, Allentown, Pa., 24-29.

Empire Stock (Frohman): Cincinnati, O., Oct. 10-15.

Evans, Ollie (W. H. Isham and Charles J. Stine, mgrs.): Amsterdam N. Y., Oct. 10-12.

Farley Stock: Eagle Grove, Ia., Oct 10-12, Hampton 13-15.

FERRIS COMEDIANS (Dick Ferris, mgr.): Burlington, Ia., Oct. 10-15, Des Moines 17-22, Waterloo 24-29.

Fiske, Mrs. (Charles E Power, mgr.): Rochester, N. Y., Oct. 13-15, Pittsburg, Pa., 17-22

Forshay Comedy: St Paul, Minn., Oct. 10-15.

Fox Stock: Salisbury, Md., Oct. 10-11, Laurel, Del., 12, 13, Seaford 14, 15.

French Theatre (George K. Beede, mgr.): Moscow, I. T., Oct 10-18.

Gay Girls of New York: Troy, N. Y., Oct 10-15, Scranton, Pa., 17-22, Pittston 24, Mauch Chunk 25, Ashland 26, Shamokin 27, Shenandoah 28.

Gay Rhea: (H. H. Schniedling, mgr.): Emporia, Kan., Oct. 10-15, Newton 17-19, Wichita 20-22, Winfield 24-29.

Gillhooley's Reception (Walter J. McDonald, mgr.): Blair, Neb., Oct 21, Fremont 22, Schuyler 24, Central City 25, Grand Island 26, Kearney 27, Hastings 28, Seward 29.

Goodwin, Nat: St. Louis, Mo., Oct. 10-15.

Gormans, The: Gouverneur, N. Y., Oct. 10, Carthage 11, Fulton 12, Geneva 13, Auburn 14, Herkimer 15, Ilion 18, Little Falls 19, Johnstown 20, Gloversville 21, Ballston 22.

Great Gotham Stock: New Britain, Conn., Oct. 10.

Great McEwen (James S. Edwards, mgr.): Portage La Prairie, Man., Oct. 10-15, Winnipeg 17-22.

Green, Joseph (Frank Harriman, mgr.): Waltham, Mass., Oct. 10-15, Brockton 17-22, Woonsocket, R. I., 24-29.

Griffith, John: Cleveland, O., Oct. 10-15, Toledo 17, 18, Indianapolis, Ind., 19, 20, La Fayette 21, Elkhart 22.

Hackett, James K.: Brooklyn, N. Y., Oct. 10-15, Providence, R. I., 17-22

Hanford-Haworth: Philadelphia, Pa., Oct 3-15.

Harrison, Hazel (Harry Sheldon, mgr.): Jackson, Tenn., Oct. 10-15.

Have You Seen Smith? Pittsburg, Pa., Oct. 10-15.

Her Majesty, the Cook (James P. Colton, mgr.): Altoona, Pa., Oct. 10, Cumberland, Md., 11, Johnstown, Pa., 12.

Heroes of '98 John C. Webb, mgr.): Quincy, Ill., Oct. 11, Galesburg 12, Bloomington 13, Ottawa 14, Elgin 15, Frankfort, Ind., 17, Ft. Wayne 18, 19, Toledo, O., 20-22.

Hillman, Maud (W. G. Snelling, mgr.): Taunton, Mass., Oct 10-15, Chelsea 17-22, Haverhill 24-29.

Himmelein's Ideals (John A. Himmelein, mgr.): McKeesport, Pa., Oct. 10-15, Johnstown 17-23, Altoona 24-29.

Hogan's Alley (Gilmore and Leonard; Eugene Wellington, mgr.): Columbus, O., Oct. 10-12, Urbana 13, Springfield 14, Hamilton 15, Cincinnati 16-22, Louisville, Ky., 23-29.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Belcher and Henessy, mgrs.): Leadville, Col., Oct. 10, Aspen 11, Glenwood 12, Grand Junction 13, Provo 14, Eureka 15, Salt Lake City, U., 17-19, Ogden 20, Park City 21, Logan 22, Virginia City, Nev., 24, Carson 25, Reno 26, Sacramento, Cal., 28, 29.

Holden Comedy: Henderson, Ky., Oct. 9-15, Nashville, Tenn., 17-22, Memphis 24-29.

Hollis Stock (H. L. Mayer, mgr.): Brantford, Ont., Oct. 10-15.

Holman, Jennie (Otto H. Krause, mgr.): Vinita, I. T., Oct 10-12.

Hotel Topsy Turvy: New York city Oct. 3—indefinite.

How Hopper Was Side Tracked (Jule Walters, mgr.): Grand Rapids, Mich., Oct. 9-12.

Human Hearts (W. E Nankeville, mgr.): Urbana, O., Oct 10, McConnellsville 11, Xenia 12, Piqua 13, Greenville 14, Richmond, Ind 15.

Humanity: Toledo, O., Oct 10-12, Grand Rapids, Mich., 13-15, Chicago, Ill., 17-22.

In Old Kentucky: Jersey City, N. J., Oct 10-15, Brooklyn, N. Y., 17-22

Irwin, May: Philadelphia, Pa., Oct. 10-22

James-Kidder-Warde (Wagenhals and Kemper, mgrs.): Baltimore, Md., Oct. 10-15, Washington, D. C., 17-22, Norfolk, Va., 24, Richmond 25 Savannah, Ga., 26, Macon 27, Atlanta 28, Chattanooga, Tenn., 29.

Jefferson, Joseph: New York city Oct. 10-Nov. 6

John Martin's Secret (John D. Calder, mgr.): Bridgeport, Conn., Oct. 10, 11, Waterbury 12, Meriden 13, Marlboro, Mass., 15, Boston 17-22, Brooklyn, N. Y., 24-29.

Kelly and Mason (Geo. H. Nicolai, mgr.): Kansas City, Mo., Oct. 9-15.

Kempton Komedy: Sterling, Kan., Oct. 10-15, Salina 17-22, Topeka 24-29.

Kennedy Players (P. R. Loveland, mgr.): Carbondale, Pa., Oct. 10-15, Reading 17-22, Lancaster 24-29.

King Dramatic (N. Appell, mgr.): Wilkes-Barre, Pa., Oct. 10-15, Scranton 17-22, Paterson, N. J., 24-29

Klimt-Hearn (Sol Braunig, mgr.): Paris, Tex., Oct. 10-15, Shreveport, La., 17-22.

Knobs o' Tennessee (James H. Brown, mgr; Charles H. Pierson, agent): Mobile, Ala., Oct 9-11, Birmingham 12.

Lewis, Dorothy (W. O. Edmunds, mgr.): Galesburg, Ill., Oct, 10, Des Moines, Ia., 11-15

Liliputians, The: New York city Sept. 15—indefinite

Lorin J. Howard: Lincoln, Ill., Oct. 10, Streator 12, 13, Joliet 14, 15, Chicago 16-Nov. 15

Lost in London (Newton Beers, mgr.): St. Joseph, Mo., Oct. 10, Trenton 11, Chillicothe 12, Brookfield 13, Macon 14, Centreville, Ia., 15.

Lost in New York (Miles Ryno, manager): Reading, Pa., Oct. 10, 11.

Lost in Siberia: Baltimore, Md., Oct. 10-15

Lost, Strayed, or Stolen: New York city Oct. 17-22.

Love's Stock (M. H. Harriman, bus.-mgr.): Kankakee, Ill.—indefinite.

Lyceum Theatre (Frederick): Jametown, N. Dak., 10-14.

Macauley and Patton: Richmond, O., Oct. 10-15, Marion 17-22

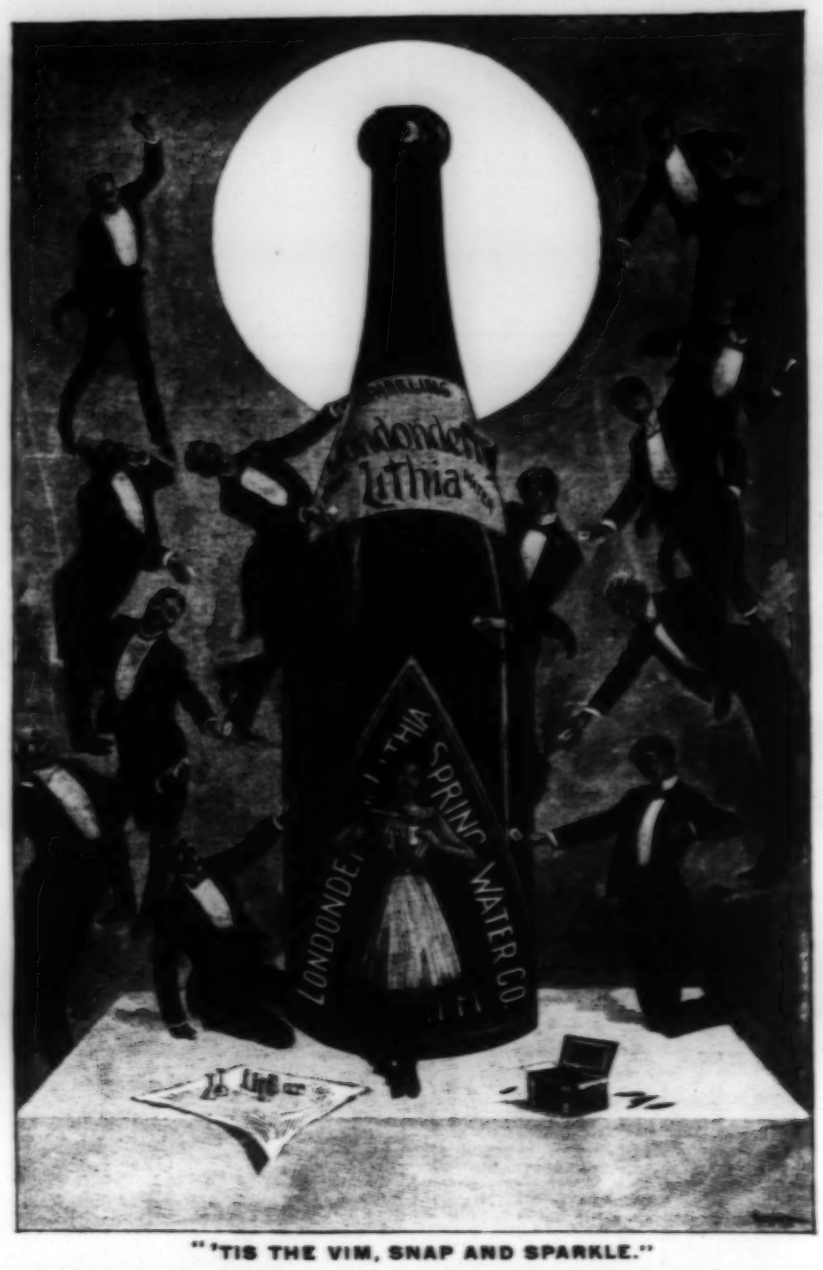
Madison Square Theatre (Geo. W. Lowe, mgr.): Marysville, Kan., Oct. 10-16, Belleville 17-22, Concordia 24-29.

Mansfield, Richard: New York city Oct. 3- indefinite.

Mantell Merry Makers: Laramie, Wyo., Oct. 10-12, Central City, Col., 14, Georgetown 15, Colorado Springs 17, Pueblo 24

MANTELL, ROBERT B.: Mahanoy City, Pa., Oct. 10, Lebanon 11, Wilkes-Barre 12, Scranton 13, Wilmington, Del., 14, Trenton, N. J., 15, Jersey City 17-22.

Marks Brothers (No. 1): Fenton, Mich., Oct. 10-15, Sarnia, Can., 17-29.



"'TIS THE VIM, SNAP AND SPARKLE."

Marks Brothers (No. 2: R. W. Marks, prop. and mgr.): Smith's Falls, Ont., Oct. 10-15.

Marlowe, Julia: Chicago, Ill., Oct. 10—indefinite.

Martell Merry Makers: Laramie, Wyo., Oct. 10-12, Greeley, Col., 13, Central City 14, Georgetown 15, Colorado Springs 17-22, Pueblo 24-29.

Mathews and Bulger (Dunne and Ryley, props): Seattle, Wash., Oct 10-11, Tacoma 12, Portland, Ore., 13-15.

Maxwell Stock: Dunkirk, Ind., Oct. 10-15, Alexandria 17-23.

Mayo, Edwin (Wm. L. Malley, mgr.): Kalamazoo, Mich., Oct 17, Dowagiac 18, Racine, Wis., 19, Oskosh 2, Green Bay 21, Stevens Point 22, St. Paul, Minn., 23-28.

McCulloch Dramatic: Wausau, Wis., Oct 10-15.

McDoodle's Flats: Lancaster, Pa., Oct. 11, York 12, Coatesville 13, Harrisburg 14, Johnstown 15

McEwen Stock: Portage La Prairie, Can., Oct. 10-15.

McFadden's Row of Flats (Gus Hill, mgr.): New London, Conn., Oct. 10, Norwich 11, Willimantic 12, Bridgeport 13-15, Albany, N. Y., 17-19, Troy 20-22, Gloversville 24, Utica 25, Schnectady 26, Newburg 27, Middletown 28, Plainfield, N. J., 29.

McSorley's Twins (A. H. Westfall, mgr.): Lockport, N. Y., Oct. 12, Rochester 13-15, Syracuse 16-18.

Melville Tucker: Eldorado, Kan., Oct 10-12, Newton 13, 14, McPherson 15.

Meyer, Irene: Parkersburg, W. Va., Oct. 10-15.

Miller and Steel: Mt. Carmel, Pa., Oct. 10-15, Shenandoah 17-22, Williamsport 24-30.

Miller, Henry: Omaha, Neb., Oct. 10-12.

Mindrop Comedians: Coshocton, O., Oct. 10-15, Newark 17-22.

Mistakes Will Happen: Cedar Rapids, Ia., Oct. 11, Lincoln, Neb., 14.

Modjeska: St. Joseph, Mo., Oct. 12, Lincoln, Neb, 13, Des Moines, Ia., 14, 15, Chicago, Ill., 17-Nov. 5.

Morgan, Courtenay (H. B. Morgan, mgr.) Port Huron, Mich., Oct. 10-15.

Mr. Beane from Boston (H. A. Hawes, bus.-mgr.): Gouverneur, N. Y., Oct. 10, Carthage 11, Fulton 12, Geneva 13, Auburn 14, Norwich 15, Herkimer 17, Ilion 18, Little Falls 19, Johnstown 20, Gloversville 21, Ballston 22.

Muldoon's Picnic (Yank Newell; Frank A. Small, mgr.): Ottumwa, Ia., Oct. 10, Eddyville 11, Oskaloosa 12, What Cheer 13, Marshalltown 14, 15, Tama 17, Belle Plaine 18, Marion 19, Vinton 20, Waterloo 21, Hampton 22, Waverly 24, Charles City 25, New Hampton 26, Decorah 27, Cresco 28.

Murphy, Tim (The Carpetbagger): La Fayette, Ind., Oct. 10, Anderson 11, Indianapolis 12, 13, Terre Haute 14, Crawfordsville 15, Columbus, O., 17, 18, Piqua 19, Dayton 20, St. Mary's 22, Tiffin 24, Newark 25, Zanesville 26, Chillicothe 27, Parkersburg, W. Va., 28, Cumberland 29, Washington, D. C., 31.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Missoula, Mont., Oct. 10, Wallace, I. T., 11, Spokane, Wash., 12, 13, Tacoma 14, 15, Seattle 16-22, Portland, Ore., 24-29.

Murray Comedy: Findlay, O., Oct. 10-15, Lima 17-22.

Myers-Leybourne (Will H. Myers, mgr.): Parkersburg, W. Va., Oct. 10-15, Marietta, O., 17-22.

My Friend from India (Walter Perkins): Corry, Pa., Oct. 10, Warren, O., 11, Ashtabula 12, Tiffin 14, Lima 15, Muncie, Ind., 17, Brazil 18, Terre Haute 19.

Myrkle and Harder (Joe J. Glasgow, mgr.): Frederick, Md., Oct. 10-15, Annapolis 17-22, Charlottesville, Va., 24-29.

Nancy Hanks: Burlington, Vt., Oct. 12, St. Albans 13, Quebec, Can., 14, 15, Montreal 17-22, Toronto 24-29.

Natural Gas: Brooklyn, N. Y., Oct. 10-15

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

New England Stock (Dave H. Woods, mgr.): Williamsport, Pa., Oct. 10-15, Wilkes-Barre 17-22, Scranton 24-29.

NEXT DOOR (Royers Bros., J. H. Arthur, mgr.): Binghamton, N. Y., Oct. 10-12, Syracuse 13-15, Lyons 17, Seneca Falls 18, Canandaigua 19, Auburn 20, Geneva 21, Newark 22, Canastota 24, Oneida 25, Weedsport 26, Penn Yan 27, Watkins 28, Elmira 29.

Nobles' Dramatic: Caldwell, Id. T., Oct. 10-15.

O'Hooligan's Wedding: Marshall, Ill., Oct. 11, Effingham 12, Decatur 13, Litchfield 14, Springfield 15.

Olcott, Chauncey: Lawrence, Mass., Oct. 13, Manchester, N. H., 14, Worcester, Mass., 15, Providence, R. I., 20-22

Old Farmer Hopkins (Frank S. Davidson, mgr.): Chrisman, Ill., Oct. 11, Newman 12, Tuscola 13, Levington 14, Monticello 15.

Ole Olson: St. Joseph, Mo., Oct. 14.

Old Puddin' Head (Weston and Beasley): Troy, N. Y., Oct. 10-12, Albany 13-15.

On and Off: New York city Oct 15—indefinite.

On Land and Sea (Davis and Keogh, mgrs.): Troy, N. Y., Oct. 10-12, Newburg 13, Poughkeepsie 14, New York city 17-22.

On the Suwanee River: Rochester, N. Y., Oct. 10-12, Olean 13, Bradford, Pa., 14, Steubenville, O., 15, Wheeling, W. Va., 17-19, Martin's Ferry 20, Zanesville, O., 21, Newark 22 Cincinnati 24-29.

ON THE WABASH (Edward C. White, mgr.): Detroit, Mich., Oct. 10-15, Milwaukee, Wis., 16-22, St. Paul, Minn., 23-29.

O'Neill, James: Providence, R. I., Oct 10-12, Springfield, Mass., 13.

Ott Brothers: Worcester, Mass., Oct. 10-15, Philadelphia, Pa., 17-22.

Ott, Joe: Toronto, Can., Oct. 10-15, Hamilton, Ont., 17, London 18, Guelph 19, Woodstock 20, Auburn, N. Y., 21, Fulton 22.

Our Jim (J. A. Rosa, Jr., mgr.): Utica, N. Y., Oct. 10-12, Unadilla 13-15, Binghamton 17, Hudson 18, Kingston 19, Albany 20, Schenectady 21, Fonda 22, Johnstown 24, Gloversville 25, Ft. Plain 26, Little Falls 27, Malone 28.

Owen, Wm.: Stevens Point, Wis., Oct. 10-11, Appleton 12-13.

Pacheco Comedy (Horace Wall, mgr.): Los Angeles, Cal., Oct. 10-17, San Diego 20-25, Santa Ana 26, Riverside 27, Redlands 28, San Bernardino 29.

Parker Houghton Stock: Gloversville, N. Y., Oct. 10-15, Oneida 17-23, Amsterdam 24-30.

Peruchi-Beldeni: Orangeburg, S. C., Oct. 9-14, Wilmington, N. C., 16-21.

Pickert's Comedians (L. S. Goulland, mgr.): Jamestown, N. Y., Oct. 10, Meadville, Pa., 12, Warren 13, Kane 14, Bradford 15, Olean, N. Y., 17, Hornellsville 18, 19, Wellsville 20, Blossburg 21, 22, Elmira 24-26, Binghamton 27-29.

Pitman, Sam: South Fork, Pa., Oct 10-12, Lewiston 13, Shenandoah 14, So. Bethlehem 17-19, Allentown 20-22, Norristown 23-29.

Pudd'nhead Wilson (Edw. F. Mayo, mgr.): Lansing, Mich., Oct. 10, Flint 11, Bay City 12, Saginaw 13, Grand Rapids 14, 15, Kalamazoo 17, Dowagiac 18, Racine, Wis., 19, Oshkosh 20, Green Bay 21, Stevens Point 22.

Putnam, Katie: Des Moines, Ia., Oct. 11, Sioux City 12, Omaha, Neb., 13-15.

Rankin, McKee: San Francisco, Cal., Sept. 26—indefinite.

Raymond, Sadie: Bethany, Mo., Oct. 11

Reed, Roland: Chicago, Ill., Oct. 3-15.

Rehan, Ada: Baltimore, Md., Oct. 10-15.

Reiss, Nat: Mt. Sterling, Ky., Oct. 10-15.

Remember the Maine (Eastern; John Whitely, mgr; Ben Giroux, agent): Terre Haute, Ind., Oct. 10, Henderson 11, Union City 12, Dayton, O., 13-15.

Remember the Maine (Western; Charles H. Haystead, mgr; Frank Hopkins, agent: Asheville, N. C., Oct. 10, Columbia 11, Augusta, Ga., 12-14, Charleston, S. C., 15.

Renolds, Jean (Horace Grant, mgr.): Wellsville, N. Y., Oct 12-15, Fredonia 17-22.

Rentfrow Stock: Muncie, Ind., Oct., 10-15.

Rice and Baldwin Comedians: Massillon, O., Oct. 10-12.

Rice and Barton Comedians: Lancaster, Pa., Oct. 11, York 12, Coatesville 13, Harrisburg 14, Johnstown 15, Altoona 17, Bellefonte 18, Williamsport 19, Renovo 20, Glen Campbell 21.

Rice Comedians (Geo. Peck, mgr.): Brattleboro, Vt., Oct. 10-15, Northfield, Mass., 17-22, New London, Conn., 24-29.

Rober, Katherine: Montreal, Can., 10-15, Portland, Me., 17-22.

Robinson-DeVyne: Delphos, O., Oct. 10-15.

Robson, Stuart (D. V. Arthur, mgr.): Brooklyn, N. Y., Oct. 10-15, Washington, D. C., 17-22, Baltimore, Md., 24-29.

Roger Bros.: Boston, Mass., Oct 10-15.

Rooney, Katie: Red Bank, N. J., Oct. 10, Asbury Park 11, Trenton 12, Orange 13, Bethlehem, Pa., 14, Pittston 15.

Russell Bros.: Buffalo, N. Y., Oct. 10-15, Philadelphia, Pa., 17-22.

Russell, Sol Smith: Pittsburg, Pa., Oct. 10-15, Brooklyn, N. Y., 17-22, Boston, Mass., 24-29.

Ryan, Dan (Ethel Fuller): Plattsburgh, N. Y., Oct. 10-15, Burlington, Vt., 17-22.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

Shanty Town (Robt. Fulgora, mgr.): Des Moines, Ia., Oct. 10-12, Oskaloosa 13, Ottumwa 14, Ft. Madison 15, Keokuk 17, Quincy, Ill., 18, Louisiana, Mo., 19, Hannibal 20, Jacksonville, Ill., 21, Springfield 22.

Shaw, Sam T.: Oroville, Cal., Oct. 10-15, Marysville 17-22, Chico 24-29.

Shea-McAuliffe Stock: Riverpoint, R. I., Oct. 10-15, Biddeford, Me., 17-22, Salem, Mass., 24-29.

Shea, Thos. E. (Geo. H. Brennan, mgr.): Boston, Mass., Oct. 10-22, Jersey City, N. J., 24-29.

Shearer, Tommy (Harry R. Vickers, bus.-mgr.: East Liverpool, O., Oct. 10-15.

Shenandoah (Jacob Litt, mgr.): Buffalo, N. Y., Oct. 10-15.

Sherman, Robert: Carrollton, Ill., Oct. 10-15.

Shore Acres (Wm. B. Gross, mgr.): Rockland, Mass., Oct. 11, Plymouth 12, Brockton 13, Attleboro 14, Bristol, R. I., 15, Fall River, Mass., 17, Newport, R. I., 18, Southbridge, Mass., 19, Worcester 20, Holyoke 21, Springfield 22, Rockville, Conn., 24, Middletown 25, Wallingford 26, Bridgeport 27, Peekskill, N. Y., 28, Newburg 29, Middletown 31.

Side Tracked (Elmer J. Walters, mgr.): Springfield, Ill., Oct. 17, Jacksonville 18, Litchfield 19, Mattoon 20, Olney 21.

Side Tracked (J. K. Roberts, bus. mgr.): Lindsay, Ont., Oct. 12, Peterboro 13, Coburg 14.

ST PERKINS: Silver Plain, Col., Oct. 10-12, Georgetown 13-15.
SOTHERN, E. H.: New York city Aug. 29—indefinite.
SPOONER DRAMATIC (F. E Spooner, mgr.): Las Vegas, N. M., Oct. 10-15, Santa Fe 17-22, Socano 24-28.
SPOONERS, THE: Easton, Pa., Oct. 10-15.
SPORTING LIFE: New York city Sept. 26—indefinite.
TEMPEST TOSSED: Brooklyn, N. Y., Oct. 10-15.
TENNESSEE'S PARDNER (Arthur C Aiston, prop. and mgr.): Clarksville, Tex., Oct. 11, Gainesville 12, Ardmore, Ind. Ter., 13, Dallas, Tex., 14, 15, Ft Worth 17, Waco 18, Bryan 19, Austin 20, Brenham 21, Houston 22.
THAT GIRL (Thos. Marshall, mgr.): Cresco, Ia., Oct. 13, Albert Lea, Minn., 15, Winnebago City 17, Blue Earth 18, Algona, Ia., 19, Ft. Dodge 21.
THE BALLET GIRL: Lawrence, Mass. Oct. 11, Salem 12, Lynn 13, Holyoke 14, Northampton 15.
THE BELLE OF NEW YORK: Rochester, N. Y., Oct. 10-12, New York city 17-22.
THE BURGLAR: Waldoboro, Me., Oct. 15, Gardiner 17, Hallowell 18, Togus 19, Fairfield 20.
THE CHRISTIAN (Viola Allen): New York city Oct. 10—indefinite.
THE COMMODORE (Julian Magnus, mgr.): West Superior, Wis., Oct. 11, Ashland 12, Chippewa Falls 13, Eau Claire 14, Milwaukee 16-22.
THE CUCKOO (Smyth and Rice): Washington, D. C., Oct. 10-15.
THE DAWN OF FREEDOM (Paul Gilmore; Hubert Sackett, mgr.): Carlisle, Pa., Oct. 11, Shamokin 12, Altoona 13, Johnstown 14, Wheeling, W. Va., 15, Steubenville, O., 17, Canton 18, Alliance 19, Youngstown 21, New Castle, Pa., 22, Philadelphia 24-29.
THE DAZZLER: Flint, Mich., Oct. 12, Alpena 13, Sheboygan 14, Sault Ste. Marie 15, Marquette 17, Ishpeming 18, Houghton 19, Calumet 20, Ashland, Wis., 21, West Superior 22.
THE ELECTRICIAN (Blaney and Vance, mgrs.; H. H. Winchell, representative): Amsterdam, N. Y., Oct. 18.
THE EVIL EYE (Sidney R. Ellis, mgr.): Chicago, Ill., Oct. 9-22, Milwaukee, Wis., 24-29.
THE FRENCH MAID (Evans and Mann, mgrs.): Boston, Mass., Oct. 3—indefinite.
THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Lincoln, Neb., Oct. 13.
THE GIBNEY AND HOEFFLER STOCK (Jack Hoeffler, mgr.): Lancaster, O., Oct. 10-16, Portsmouth 17-22, Ironton 24-29.
THE GIRL FROM PARIS: Toronto, Can., Oct. 9-11, Huntsville 12, Belleville 13, Ogdensburg 14, Montreal 16-22, Ottawa 24, 25, Plattsburgh, N. Y., 26, Burlington, Vt., 27, Saratoga, N. Y., 28, Schenectady 29.
THE GIRL I LEFT BEHIND ME: Detroit, Mich., Oct. 10-15.
THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr; Edwin Clifford, agent): Chicago, Ill., Sept. 25-Oct 15, St. Louis, Mo., 16-22, E. St. Louis, Ill. 23, Indianapolis, Ind., 24-26, Dayton, O., 27-29.
THE HEART OF CHICAGO (Western: John B. Hogan, mgr.; W. C. Justice, agent): Portland, Ore., Oct. 10-15.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Portsmouth, N. H., Oct. 11, Manchester 12, Nashua 13, Lowell, Mass., 14, Lawrence 15, Dover, N. H., 17, Haverhill, Mass., 18, Concord, N. H., 19, Lewiston, Me., 20, Portland 21, 22, Clinton, Mass., 24, Worcester 25, Springfield 26, Northampton 27, New Britain, Conn., 28.
THE HEART OF THE KLONDYKE: Sandusky, O., Oct. 10, Ft. Wayne, Ind., 11.
THE LOST PARADISE (Harrison J Wolfe, mgr.): Chicago, Ill., Oct. 10-15, Ionia, Mich., 17, Charlotte 18, Battle Creek 19, Kalamazoo 20, Goshen, Ind., 21, So. Bend 22, Elkhart 24, Muncie 25, New Castle 26, Knightstown 27, Anderson 28, Lafayette 29, Marion 31.
THE MAN FROM MEXICO (Willie Collier; Smyth and Rice, mgrs.): St. Louis, Mo., Oct. 10-15, Louisville, Ky., 17-19, Nashville, Tenn., 20, 21, Chattanooga 22, Atlanta, Ga., 24, 25.
THE MARQUIS OF MICHIGAN (Sam Bernard; E. Rosenbaum, mgr.): New York city Sept. 17—indefinite.
THE MIDNIGHT ALARM: Fitchburg, Mass., Oct. 11, Gardner 12, Athol 13, Greenfield 14, Sherburne Falls 15.
THE MISSOURI GIRL: Leon, Ia., Oct. 10, Bethany, Mo., 11.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Philadelphia, Pa., Oct 10-22, Brooklyn, N. Y., 24-29.
THE PAY TRAIN (Halford and Allen, mgrs.): Kokomo, Ind., Oct. 12, Rochester 13, Ft. Wayne 14, Auburn 15.
THE PRISONER OF ZENDA: Oswego, N. Y., Oct. 12, Geneva 14, Ithaca 15, Elmira 17, Binghamton 18, Corning 19, Scranton, Pa., 20, Wilkes-Barre 21, Easton 22, Washington, D. C., 24-29.
THE PULSE OF GREATER NEW YORK (Forrest and Lang, mgrs.): Portland, Ind., Oct. 11, Winchester 12, Hartford City 13, Mt. Peter 14.
THE REAL WIDOW BROWN (A. Q. Scammon): Benham, Tex., Oct. 11, Denison 12, Sherman 13.
THE SIGN OF THE CROSS: New York city Oct. 10-15.
THE SPAN OF LIFE: Butte, Mont., Oct. 9-12, Anaconda 13, Helena 14, Missoula 15, Spokane, Wash., 17, 18, San Francisco, Cal., 23—indefinite.
THE STRANGE ADVENTURES OF MISS BROWN (Graham and Cohen, mgrs.): Asheville, N. C., Oct. 11, Knoxville, Tenn., 12, Nashville 13-15, Chattanooga 17, Huntsville, Ala., 18.
THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Plymouth, Mass., Oct. 10, Brockton 11, Marlboro 12, Clinton 13, Palmer 14, Springfield 15, Westfield 17, Holyoke 18, Greenfield 19, Athol 20, Brattleboro, Vt., 21, Keene, N. H., 22, Claremont 24, Bellows Falls, Vt., 25, Rutland 26, Bennington 27, Schenectady, N. Y., 28, Albany 29.
THE TELEPHONE GIRL: Cleveland, O., Oct. 10-15.
THE TURTLE: New York city Sept. 24—indefinite.
THE VICTORIAN CROSS (Martin J. Dixon, mgr.): Chicago, Ill., Oct. 2-22.
THE WHITE HEATHER: Boston, Mass., Oct. 10-15.
THE WORLD AGAINST HER (Agnes Wallace Villa; Sam B. Villa, mgr.): Boonton, N. J., Oct 24, Hackensack 25, Yonkers, N. Y., 26, Troy 27-29, Albany 30 Nov. 1.
THROPP, CLARA (Charles Thropp, mgr.): Salt Lake City, U., Oct. 10-15.
TOOLE, J. E.: Hagerstown, Md., Oct. 17-22.
TOWN TOPICS (World, Garnella and Mack): Montreal, Can., Oct. 10-15, Ogdensburg, N. Y., 17, Brockville, Ont., 18, Kingston 19, Watertown, N. Y., 20.
TUCKER, LILIAN: Greensboro, N. C., Oct. 10-15, Charlotte 17-22, Athens, Pa., 24-29.
TURNER STOCK: Toledo, O.—indefinite.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Philadelphia, Pa., Oct. 10-15, New York city 17-22.
TWO MARRIED MEN: Provo, Col., Oct. 10, Payson 11, Springfield 12, Lehi 13, Ogden 14, Bingham 15, Logan 17, Pocatello, Id., 18, Dillon, Mont., 19, Deer Lodge 20, Anaconda 21-23.
UNCLE TOM'S CABIN (Al. W. Martin): Piqua, O., Oct 10 Greenville 11, Bellefontaine 12, Marion 13, Marysville 14, Mansfield 15.
UNCLE TOM'S CABIN (Davis): Bloomington, Ill., Oct 11, Quincy 15, Hannibal, Mo., 17.
UNCLE TOM'S CABIN (Stetson's; William Kibble, mgr.): Gloversville, N. Y., Oct. 10, Saratoga 11, Rutland, Vt., 12, Montpelier 13, Middlebury 14, Burlington 15, St. Albans 17, Plattsburgh, N. Y., 18, Malone 19, Ogdensburg 20, Watertown 22.
UNCLE TOM'S CABIN (Stowe): Owatonna, Minn., Oct. 11, St. Peter 12, New Ulm 13, Marshall 14, Mitchell, S. Dak., 17, Huron 18, Aberdeen 19, Jamestown 20.
UNDER THE DOME (Eastern; Martin Golden, mgr., Harry Pierce, agent): St. Thomas, Can., Oct. 10, Chatham 11, Ann Arbor, Mich., 12, Adrian 13, Monroe 14, Sandusky, O., 15.
UNDER THE DOME (Western: Frederick Kimball, mgr.; W. C. Justice, agent): Seattle, Wash., Oct. 10-15.
VANCE COMEDY (Elmer E. Vance, mgr.): Erie, Pa., Oct. 10-15, Bradford 17-22, Hornellsville, N. Y., 24-29.
VOLLAIR STOCK: Waterville, Me., Oct. 10-15.
WAINWRIGHT, MARIE: Brooklyn, N. Y., Oct. 10-15, Philadelphia, Pa., 17-22.
WAITE COMEDY (Wm. A. Haas, mgr.): Waterbury, Conn., Oct. 10-15, Bridgeport 17-22, Meriden 24-29.
WAITE'S STOCK (Harry Yeager, mgr.): Utica, N. Y., Oct. 10-15, Schenectady 17-22, Binghamton 24-29.
WALTERS, JULE: Grand Rapids, Mich., Oct. 9-12.
WARD AND VOKES (Geo. H. Nicolai, mgr.): Joliet, Ill., Oct. 11, Peoria 12, Bloomington 13, Springfield 14, Alton 15.
WARNER COMEDY: (Ben R. Warner, mgr. and prop.): Boone, Ia., Oct. 10-15.
WARREN, EMMA: Girardeau, Mo., Oct. 10-15.
WAY DOWN EAST: New York city Oct. 10-15.
WEBSTER STOCK (Thad Stebbins, bus. mgr.): Haverstraw, N. Y., Oct. 10-15, Nyack 17-22, Port Jervis 24-29.
WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Milwaukee, Wis., Oct. 9-15, St. Paul, Minn., 16-22, Minneapolis 24-29.
WHAT HAPPENED TO JONES (Broadhurst Brothers, props., Len B. Sloss, mgr.): Chelsea, Mass., Oct. 11, Lynn 12, Lowell 13, Portland, Me., 14, 15.
WHAT HAPPENED TO JONES (Canadian; W. H. Wright, mgr.): Woodstock, Ont., Can., Oct. 11, Simcoe 12, St. Thomas 13, 14, Lindon 15.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Philadelphia, Pa., Oct. 10-15, Washington, D. C., 17-22, Harlem, N. Y., 24-29.
WHO IS WHO: Kansas City, Mo., Oct. 10-15.
WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): Philadelphia, Pa., Oct. 10-15.
WIEDEMAN'S COMEDIANS (Willis Bass, mgr.): Oklahoma City, O. T., Oct. 10-15.
WILBUR COMEDY: Franklin, N. Y., Oct. 10-15.
WILSON, FREDERICK H.: Titusville, Pa., Oct. 10-15.
WILSON, GEO. W. (E. V. Phelan, mgr.): Manchester, N. H., Oct. 10-15.
WILSON THEATRE (E. C. Wilson, mgr.): Wheeling, W. Va., Oct. 10-15.
WOOD, HAZEL: Royersford, Pa., Oct. 10-15, Elizabeth, N. J., 17-22, Portchester, N. Y., 24-29.
WOODWARD-WARREN: Montgomery, Ala., Oct. 10-15.
YON YONSON (Thall and Kennedy, mgrs.): La Crosse, Wis., Oct. 10, Winona 11, Stillwater 12, Eau Claire 13, Appleton 14, Oshkosh 15.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Poughkeepsie, N. Y., Oct. 10, 11.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Oswego, N. Y., Oct. 10, Watertown 11, Ogdensburg 12, Ottawa, Can., 13-15, Auburn, N. Y., 17, Cortland 18, Ithaca 19, Elmira 20, Corning 21, Hornellsville 22, Buffalo 24-29.
BOSTON IDEAL COMIC OPERA: Troy, N. Y., Oct. 10-15, Albany 17-22.
BOSTONIANS: Brockton, Mass., Oct. 10, Newport 11, Worcester 12, Providence, R. I., 13-15, Brooklyn, N. Y., 17-22, Harlem, N. Y., 24-29.
CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.
DANIELS, FRANK: Boston, Mass., Oct. 10-22.
DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Latrobe, Pa., Oct. 10, Johnstown 11, Altoona 12, Tyrone 13, Bellefonte 14, Lock Haven 15.
DE ANGELIS, JEFFERSON: Philadelphia, Pa., Oct. 3-15.
DOROTHY MORTON OPERA: St. Paul, Minn., Oct. 11-31.
EL CAPITAN (Harley and Rheimstrom, mgrs.): Elmira, N. Y., Oct. 11, Pittston, Pa., 12, Wilkes-Barre 13, Scranton 14, 15, Williamsport 17, Lock Haven 18, Ridgway 19, Warren 20, Jamestown, N. Y., 21, Erie, Pa., 22, Meadville 24, Titusville 25, Franklin 26, Butler 27, Warren, O., 28, Youngstown, 29.
FAUST (Porter J. White and Richard Lambert, mgrs.): Vassar, Mich., Oct. 11, Cairo 12, Flint 14, Mt. Clemens 15.
FOX, DELLA: Schenectady, N. Y., Oct. 10, Auburn 11, Ithaca 12, Elmira 13, Hornellsville 14, Binghamton 15, Wilkes-Barre, Pa., 17, Scranton 18, Rochester, N. Y., 19, 20, Syracuse 22, Trenton, N. J., 24-29.
GAYEST MANHATTAN: York, Pa., Oct. 10, Harrisburg 11, Lebanon 12, Reading 13, Pottsville 14, Wilmington, Del., 15, Baltimore, Md., 17-22.
HERALD SQUARE OPERA (A. G. Delamater, mgr.): Peterboro, Can., Oct. 12, Lindsay 15, Whitby 18.
HOPPER, DE WOLF: Washington, D. C., Oct. 10-15
INTERNATIONAL OPERA: Norfolk, Va., Oct. 12.
JACK AND THE BEANSTALK: Hartford, Conn., Oct. 14, 15.
MARION EXTRAVAGANZA (Frank W. Nason, mgr.): Jewett, Conn., Oct. 11, Manchester, Mass., 12, Rockland 13, Holyoke 14, Amherst 15.
MERRIE BELL OPERA: Ida Grove, Ia., Oct. 11, Carroll 12, Denison 13, Missouri Valley 14, 15, Fremont, Neb., 16.
NEW ENGLAND COMIC OPERA: Elizabeth, N. J., Oct. 13-15.
NIELSEN, ALICE: New York city Sept. 26—indefinite.
ROBIN HOOD, JR.: Troy, N. Y., Oct. 10-12, Albany 13-15.
ROYAL ITALIAN OPERA: New York city Oct. 10—indefinite.
SUPERBA (Edwin Warner, bus. mgr.): St. Joseph, Mo., Oct. 10, 11, Ottumwa, Ia., 12, Cedar Rapids 13, Davenport 14, 15, Milwaukee, Wis., 16-22.
THE BRIDE ELECT: Newark, N. J., Oct. 10-15.
THE GEISHA (D. W. Truss and Co., mgrs.): Meriden, Conn., Oct. 10, New Britain 11, Northampton, Mass., 12, No. Adams 13, Albany, N. Y., 14, 15, Amsterdam 21.
THE HIGHWAYMAN: Indianapolis, Ind., Oct. 10, 11, Toledo, O., 12, 13, Columbus 14, 15, Cleveland 17-22, St. Louis, Mo., 24-29.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Haverhill, Mass., Oct. 10-15, Lynn 17-22, Hartford, Conn., 24-29.
WILBUR-KIRWIN (W. H. Fullwood, mgr.): Allentown, Pa., Oct 10-15, Albany, N. Y., 17-22.
WILBUR OPERA: Minneapolis, Minn., Sept. 11—indefinite
WILSON, FRANCIS: New York city Sept. 19—indefinite.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Philadelphia, Pa., Oct. 10-15, Newark, N. J., 17-22, Paterson 24-29.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Indianapolis, Ind., Oct. 10-15, Grand Rapids, Mich., 17-22, Buffalo, N. Y., 24-29.
BIG SENSATION (Matt J. Flynn, mgr.): Providence, R. I., Oct. 10-12, Hartford, Conn., 13, Bridgeport 14.
BON TON BURLESQUERS: Boston, Mass., Oct. 3-15, New York city 16-Nov. 5.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Providence, R. I., Oct. 10-15.
BROADWAY BURLESQUERS (Fields and Lewis, mgrs.): Cleveland, O., Oct. 10-15.
BUTTERFLY BURLESQUERS: Brooklyn, N. Y., Oct. 10-15.
CITY SPORTS: Brooklyn, N. Y., Oct. 3-15.
CLARK BROS.' ROYAL BURLESQUERS: Louisville, Ky., Oct. 10-15, St. Louis, Mo., 17-22, Milwaukee, Wis., 24-29.
DEVERE, SAM: Jersey City, N. J., Oct. 10-15.
EUROPEAN SENSATION: New York city Oct. 10-15.
GAY GIRLS OF GREATER NEW YORK (Southmayd and Colden, props and mgrs.): Troy, N. Y., Oct. 10-15, Scranton, Pa., 17-22, Pittston 24, Mauch Chunk 25, Ashland 26, Shamokin 27, Shenandoah 28.
GAY MASQUERADERS (Gus Hill, mgr.): Brooklyn N. Y., Oct. 10-15, New York city, 2 -29, Philadelphia, Pa., 17-22.
HOWARD, MAY: Lawrence, Mass., Oct. 10-12, Lowell 13-15.
HYDE COMEDIANS: Baltimore, Md., Oct. 10-15, Pittsburg, Pa., 17-22.
IRWIN BROS.: New York city Oct. 10-15.
JUDSON COMEDIANS: LeRoy, N. Y., Oct. 10-15.
KELLAR: Butte, Mont., Oct. 13-15.
KNICKERBOCKERS: Buffalo, N. Y., Oct. 10-15.
KNOLL AND MCNEIL: New Castle, Pa., Oct. 12, Greenville 13, Sharon 14, Elwood City 15, Beaver Falls 17, Rochester 18.
LITTLE LAMBS: Baltimore, Md., Oct 10-15.
MADDEN, BILLY: Hoboken, N. J., Oct 10-12.
MERRY MAIDEN BURLESQUE (Jacobs and Lowry): Boston, Mass., Oct. 10-15, Brooklyn, N. Y., 17-22.
MISS NEW YORK, JR.: Philadelphia, Pa., Oct. 10-15.
MONTE CARLO BURLESQUE: Easton, Pa., Oct. 10-12.
MOULIN ROUGE: Louisville, Ky., Oct. 10-15, Atlanta, Ga., 17-22.
NEW CITY SPORTS (Phil Sheridan): Brooklyn, N. Y., Oct. 3-15.
NIGHT OWLS: New York city Sept. 26-Oct. 15.
OCTOROONS (Isham): Hartford, Conn., Oct. 11, 12.
ORIENTAL OCTOROONS: Decatur, Ill. Oct. 12.
PARISIAN WIDOWS: Philadelphia, Pa., Oct. 10-15.
REEVES, AL.: Boston, Mass., Oct. 10-15.
REILLY AND WOODS: Toronto, Can., Oct. 10-15.
RENTZ-SANTLEY: Washington, D. C., Oct. 10-15, Baltimore, Md., 17-22, New York city 24-29.
RICE AND BARTON BIG GAIETY: Providence, R. I., Oct. 10-15, Boston, Mass., 17-22.
ROEBER AND CRANE BROS.' VAUDEVILLES: Johnstown, N. Y., Oct. 10, Schenectady 11, Saratoga 12, Granville 13, Whitehall 14, St. John, Can., 15, Montreal 17-22, Bridgeport, Conn., 24-26, Waterbury 27-29.
ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Albany, N. Y., Oct. 10-12, Troy 13-15, Buffalo 17-22, Detroit, Mich., 24-29.
ROSE SYDELL BURLESQUE: Troy, N. Y., Oct. 17-19, Paterson, N. J., 20, Lebanon, Pa., 27, Harrisburg 28, 29.
RUBLE-KREYER THEATRE: Weatherford, Tex., Oct. 17-22, Brownwood 24-29.
SPORTY WIDOWS: New York city Oct. 10-15.
STANSELL SPECIALTY SENSATION: Dallas, Tex., Oct. 10, 11, Ft. Worth 12, 13, Sherman 14, 15, Denison 17-19, Gainesville 20-22, Greenville 24-26, Paris 27-29.
SULLIVAN, JOHN L.: Sing Sing, N. Y., Oct. 11, Fishkill 12, Peekskill 13, Kingston 14, Hudson 15, Lockport 17, Brantford, Ont., 18, Hamilton 19, St. John 20, Berlin 21, London 22, Chicago, Ill., 24-Nov. 10.
TAMMANY TIGERS (Gus Hill, mgr.): Pittsburg, Pa., Oct. 10-15, Cincinnati, O., 17-22, Indianapolis, Ind., 24-26, Danville, Ill., 27, Champaign 28, Lincoln 29.
TRIPLE ALLIANCE (Le Roy, Fox and Powell): San Francisco, Cal., Oct. 3-29.
TUSSER BROTHERS: Jackson, O., Oct. 11, 12, Portsmouth 13-15, Ironton 17, 18, Ashland, Ky., 19-21.
VANITY FAIR (Gus Hill, mgr.): St. Louis, Mo., Oct. 10-15, Chicago, Ill., 17-22, Grand Rapids, Mich., 24-26, Kalamazoo 27, Lansing 28, Ann Arbor 29.
VAUDEVILLE CLUB: Newark, N. J., Oct. 10-15.
VENETIAN BURLESQUERS: Philadelphia, Pa., Oct. 10-15.
WILLETT AND THORNE FARCEURS: Philadelphia, Pa., Oct 10-15, New York city 17-22, Providence, R. I., 24-29.
WILLIAMS AND WALKER: Washington, D. C., Oct. 10-15.

MINSTRELS.

AL. G. FIELD'S (Dan Quinlan, mgr.): Macon, Ga., Oct. 10, 11, Montgomery, Ala., 12, Pensacola, Fla., 13, Mobile, Ala., 14, 15, New Orleans, La., 17-22.
BARLOW BROS.: Bowling Green, Ky., Oct. 11, Glasgow 12.
DUMONT'S: Philadelphia, Pa., Sept 10—indefinite.
HI HENRY: Lamar, Mo., Oct. 11, Pittsburg, Kan., 12, Columbus 13, Parsons 15.
LELAND MELROY REAL NEGRO: Milwaukee, Wis., Oct. 9-15.
PRIMROSE AND DOCKSTADER'S: Lincoln, Neb., Oct. 11, Nebraska City 12, Leavenworth, Kan., 13, Topeka 14, St. Joseph, Mo., 15, Kansas City 16-22.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Marshall, Tex., Oct. 11, Shreveport, La., 12, Mansfield 13, Natchitoches 14, Plaquemine 15, Donsonville 16, McComb, Miss., 17, Wesson 18, Canton 19, West Point 20, Starkville 21, Macon 22, Columbus 24.
SCOTT'S COLORED (W. A. Junker, mgr.): Springfield, Ill., Oct. 11, Clinton 12, Lincoln 13, Bloomington 14, Peoria 15, Pekin 17, Canton 18, Bushnell 19.
VOGEL AFRO-AMERICAN: Johnstown, Pa., Oct. 11, Altoona 12, Tyrone 13, Bellefonte 14, Lock Haven 15.
WASHBURN'S: Mt. Pleasant, Pa., Oct. 13, New Castle 15.
WEST'S: New York city Oct. 10-15.
WHITNEY'S: Danforth, Me., Oct. 11, Greenville 12.
WILSON-CLEVELAND: Raleigh, Va., Oct. 11, Wilmington, N. C., 12, Columbia, S. C., 13, Charleston 14, Augusta, Ga., 15, Savannah 17.

MISCELLANEOUS.

BOSTON LADIES' MILITARY BAND: Dallas, Tex., Oct. 1-15, Houston 17-22, St Louis, Mo., 31-Nov. 5.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Lewiston, Me., Oct. 10, Bangor 11, Lawrence, Mass., 12, Manchester, N. H., 13, Portland, Me., 14, Lynn, Mass., 15, Boston 16, 17, Fall River 18, Pawtucket, R. I., 19, Fitchburg, Mass., 20, Worcester 21, No Adams 22, Troy, N. Y., 23, Schenectady 24, Gloversville 25, Utica 26, Rochester 27, Medina 28, Buffalo 30.
B. R. KAVEN'S BAND: Brighton Beach, N. Y.—indefinite.
CANADIAN JUBILEE SINGERS: Painesville, O., Oct. 11, Cleveland 12, Berea 13, Elyria 14, Oberlin 15, 16, Norwalk 17.
DOCK, SAM: Clarksburg, Ind., Oct. 11, Cedar Grove 12, Damascus 13.
HOWES, LYMAN H. (War Pictures): Hanley, Pa., Oct. 12, Goshen, N. Y., 13.
LEONZO BROS (J. F. Arnold, mgr.): Lynchburg, Va., Oct. 10-15, Danville 17-22.
NASHVILLE STUDENTS: Vandalia, Ill., Oct. 11, Anna 13, Mound City 14, Clinton, Ky., 15, Mayfield 17, Union City, Tenn., 18, Dyersburg 19, Memphis 21, 22, Brownsville 24, Paris 26, Nashville 28, 29.
PERKINS, ELI: Tipton, Ind., Oct. 17, Casey, Ill., 18, Morrisonville 19, Poplar Bluff, Mo. 20, Edwardsville, Ill., 21, Mahomet 22.
PHELPS CONCERT CO: Wheatland, Ia., Oct. 10-12.
SANTANELLI (E. F. Rosenberg, mgr.): Evansville, Ind., Oct. 10-15.
SOUSA'S BAND: Exposition, St. Louis, Mo., Sept. 14-Oct. 29.
SULLIVAN TROUBADOURS (H. Brooks Hooper, mgr.): Lancaster, Pa., Oct. 17-22, Columbia 24-29.

CIRCUSES.

BARNUM AND BAILEY: Crewe, Eng., Oct. 11, Macclesfield 12, Stockport 13, Derby 14, 15, Burton 17, Coventry 18, Leamington 19, Rugby 20, Northampton 21, 22, Bedford 24, Leuton 25, Oxford 26, Aldershot 27, Reading 28, Swindon 29, Cheltenham 31, Gloucester 1 Nov. 1, Hereford 2, Worcester 3, Kidderminster 4, Dudley 5.
BUFFALO BILL: Frankfort, Ky., Oct. 11, Covington 12, Maysville 13, Huntington, W. Va., 14, Charleston 15.
FOREPAUGH-SELLS BROS.: Winchester, Ky., Oct. 11 Lexington 12, Louisville 13, Lebanon 14, Bowling Green 15.
MAIN, WALTER L.: Hagerstown, Md., Oct. 10, Frederick City 11, Ellicott City 12, Annapolis 13, Rockville 14, Martinsburg, W. Va., 15, Cumberland, Md., 17, Piedmont, W. Va., 18, Meyersdale, Pa., 19, Evans City 20, Ellwood City 21, Burton, O., 22.
LA PEARL: Wier City, Kan., Oct. 11, Joplin, Mo., 12, Galena, Kan., 13, Columbus 14, Pittsburg 15.
PAWNEE BILL'S WILD WEST: Seymour, Ind., Oct 10, Bedford 11, Washington 12, Olney, Ill., 13, Taylorville 14, Fairfield 15, E St. Louis 17.
RINGLING BROS.: Elkins, Ok. T., Oct. 10, Shawnee 11, S. McAlester, I. Ter., 12, Muscogee 13, Vinita 14, Ft. Smith, Ark., 15.
WALLACE: Vallejo, Cal., Oct. 11, Alameda 12, Oakland 13, 14, San Francisco 15-22.

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Theatres Crowded for Excellent Attractions—Roland Reed Scores—Items.

(Special to The Mirror.)

CHICAGO, Oct. 10.

Everyone in this city appears anxious to visit the theatres, and the prospects were never better for the managers than at the present time. Last week Roland Reed at the Grand had the largest house he ever opened to in Chicago, and that with an old play, The Wrong Mr. Wright. Last night he revived The Woman Hater before another large Sunday audience. All last week Mrs. Ryley was busy with the rehearsal of her new comedy, The Voyagers, which had its first performance on any stage to-night. It is pure comedy and appeared to please the large audience. Rather than give a hurried verdict, however, I will tell you about it in my next letter. Madame Modjeska will follow Mr. Reed at the Grand next week, appearing in her repertoire.

The Highwayman, which had three big weeks at the Columbia, was followed last night by Julia Marlowe, who was welcomed by a large audience in The Countess Valeska.

Our old friend, James Barton Key, is in town for a few days. Mr. Key has forsaken the theatre and is now engaged in selling red liquor in large quantities to the trade.

William Gillette is doing a wonderful business in Secret Service at Powers' and the house is crowded at every performance. It is on for three more weeks.

Wright Huntington has "caught on" as the new leading man of the stock company at the Dearborn Theatre and will soon become a local favorite. Yesterday his wife, Florida Kingsley, joined the company, appearing in A Night Off. Business continues large.

Magician Kellar never had such a big rush in Chicago as he enjoyed at McVicker's last week. He had people standing up at every performance and his inimitable work pleased everyone. Last night he was followed by Charles Yale's new spectacle, The Evil Eye, and the usual Litt Sunday night house enjoyed it.

Ed Giroux, manager of Al. Martin's Uncle Thomas aggregation, sends me a pass signed by the local managers, which was presented at the door in a small town in Ohio the other night. It read: "Admit three; account of clergy." He thinks that when the "one-nighters" begin to purchase salvation with passes it is time to draw the line.

There will be a change of policy at the Lyceum next week, Lorin J. Howard coming in with Held by the Enemy.

Joe Arthur's play, Blue Jeans, is being given by the stock company at Hopkins' this week.

Davis and Keogh's new melodrama, Daughters of the Poor, entertained two large audiences at the Adelphi yesterday, while over at the Bijou Harrison J. Wolfe presented The Lost Paradise.

Chattanooga went from the Lincoln to the Alhambra yesterday and was followed at the Lincoln by The Heart of Chicago, another Carter play, which was at the Academy of Music last week. At the Academy A Guilty Mother is the bill.

The Bowery Girl is the attraction this week at the Court Theatre.

The Telephone Girl will follow Julia Marlowe at the Columbia. A Female Drummer will succeed The Evil Eye at McVicker's, and Ben Hendricks will be at the Alhambra next week in Yon Yonson.

Jack Hoeffler, manager of the Gibneys, has discovered Troy, O., and sends me the local programme, containing the following reassuring notice: "In case of fire, do not lose your heads but remain in your seats, and as soon as its location can be learned it will be announced from the stage." As this notice appears just under the "underline," The Black Flag, it reminds me of the time poor Ned Thorne was playing to a very small house in the reconstructed skating rink. During the performance the fire engines dashed by and the people in front seemed uneasy. Ned stepped to the footlights, raised his hand and said: "Don't be alarmed, ladies and gentlemen; there's a window for each one of you."

Matt Berry has discovered Tootsy Potts, of the Paige company, for the soubrette album, and in his own company he has Dudie Pheel. And my good friend, Stuart Robson, finds a name in Brooklyn which he thinks deserves a place—"Fareedie Flutie, art worker."

Harry Bell, "promoter of publicity" of Jennie Holman's company, who has on his card "No money advanced to local managers," writes me that Vinita, I. T., is a place where a bill poster is unknown. He had to do his own billing, and he left his paste bucket in the hotel lobby (50 cents a day, professional rates) while he went to the express office. On his return he found that the town hog had devoured all of the paste—the pig stiff!

Street illuminations will be a feature of our peace jubilee next week, and "Punch" Wheeler is having a new dynamo built for his stud.

Well, we have a better ball club than you have this year, anyway. Regards to Ed Rosenbaum. Frank McKee please write. "Biff" Hall.

BOSTON.

Assorted Cyranos in Prospect—Bills of the Week—Town Talk.

(Special to The Mirror.)

BOSTON, Oct. 10.

Theatrical managers in Boston have a new rival this week, for the Mechanics' Fair has opened and will command attention for the next two months. Of course this will interfere with business somewhat, but it must be remembered that the excursions will bring hundreds to Boston, and this should compensate for the loss.

To-night Frank Daniels came to the Tremont with The Idol's Eye, which made such a hit here a year ago with almost the identical cast seen to-night. The Tremont, by the way, has had an unusual season thus far. The house opened on Aug. 15, and this was the first change of bill.

The White Heather, with Rose Coghlan at the head of the cast, opened at the Boston to-night.

The Rogers Brothers opened a three weeks' engagement at the Museum to-night in A Reign of Error, by John J. McNally, dramatic critic of the Boston *Herald*.

Thomas E. Shea began a two weeks' engagement—the longest he has ever played here—at the Grand Opera House to-night. He plays The Man-o'-War's Man this week and follows with selections from his repertoire, to convince his Boston friends that he is not a one-part actor.

Another of William H. Crane's successes goes on at the Castle Square this week in the shape of Martha Morton's Brother John, giving James O. Barrows a splendid opportunity. Jack Gilmour is still out of the cast.

Woman Against Woman is the production at the Bowdoin Square this week, introducing Mamie Gilroy in the unaccustomed character of the semi-villainess. I shall expect to see her tackle Juliet next, and I'll bet that she'll play the character admirably.

Cumberland '61 at the Columbia to-night shows a considerably changed cast.

Maude Adams in The Little Minister at the Hollis Street is breaking records.

The French Maid is keeping the S. R. O. sign busy at the Park. It has been out every night thus far, speaking much for the popularity of Anna Held and her $30,000 diamond costume.

Boston will certainly have its fill of Cyrano de Bergerac this season. It had long been announced that Richard Mansfield would bring his original production to the Hollis Street in due time, and then came the announcement that Daly's version, with Ada Rehan as Roxane, would antedate him by appearing at the Tremont. Then a Castle Square production became a probability, the first rumor being made public through The Mirror, and now comes the fourth, but first in point of time. The drama will be put on at the Bowdoin Square in a couple of weeks as a result of the enterprise of G. E. Lothrop. It now seems that my friend Jay Hunt made his trip to Europe largely to see the Coquelin production. He came back here with copies of the original designs for scenery, costumes, etc., and all the details of the business. Mr. Lothrop is now organizing a company to give the play in all New England cities of size immediately following the Bowdoin Square production.

Melbourne MacDowell and Blanche Walsh will resume their starring tour at Portland, Me., Oct. 17. They will probably have a Boston engagement in December.

Joseph Callahan will appear in Faust, supported by the Bowdoin Square Stock company, Oct. 17. Romany Rye will also be produced there soon.

Wallace Campbell's return to Boston was one of the features of The White Heather to-night. He was very popular when leading man at the Grand and Grand Opera House here.

I am delighted to hear such pleasant reports from the New England circuit of the success of George W. Wilson's starring tour. It has broken many records.

All the officials of the Charlestown Navy Yard were at the Grand Opera House to witness The Man-o'-War's-Man to-night as guests of Managers Magee and Brennan.

Georgia Caine and Ada Lewis had glorious receptions in A Reign of Error at the Museum to-night. They are prime favorites in Boston.

So many requests have been made for Men and Women that a revival is announced at the Castle Square for next week.

G. E. Lothrop is in Chicago this week, looking up popular plays for the Bowdoin Square.

Sam Fletcher was in Boston last week; he tells me that What Happened to Jones is breaking records everywhere.

Harry La Marr, the actor, is a petitioner in bankruptcy.

Lizzie Morgan has a part that exactly suits her in Brother John at the Castle Square. Her Madame Rosenbaum in The Great Diamond Robbery pleased everybody last week.

Eugene Tompkins was in New York last week, but is now back again in town.

Several large parties went from Boston to Providence last week especially to see Viola Allen in The Christian, since no Boston booking has yet been announced for the star and play.

At the first reception of the Playgoers' Club last week the professional people present were: Helen Bertram, Jessie Bartlett Davis, W. H. McDonald, Mr. and Mrs. H. C. Barnabee, and Rachel Noah France.

Victorien Sardou was deeply grieved upon learning of Fanny Davenport's death, and immediately cabled for a floral tribute to be placed upon her grave.

Helen Guest of this city has been engaged to support Jessie Mae Hall in her tour under the management of J. H. Wallick.

Frank Dupree had a striking story, "The Pirate of Peace," in the Sunday *Post* yesterday. It was a big feature and a good story.

Articles of incorporation have been granted to the Boston Amusement Company, of which William Austin is President and H. W. Putnam Treasurer, the latter holding 1,994 shares of stock. The capital is $50,000.

Maude Odell is back again in town after a fortnight in New York and Washington, and has resumed her place in the cast at the Castle Square.

Francis Drake has sued the Castle Square management for an alleged breach of contract, which is denied.

I was at the Museum the other Saturday night when I saw a pleasing variation of the ordinary method of procedure. The average professional will come up and say: "I know it's Saturday night and you don't extend courtesies, but, I say, old man, let me have a couple this time and I'll," etc., etc., *ad nauseam*. Not so this man. He went to the box-office and put down his money for three seats, modestly taking out his card and showing it to the polite seller, merely saying, "I wish you'd do the best you can for me." I was so surprised that I asked to see the card, and I saw the name of J. Harry Allen, manager of the Vaidis Twin Sisters. I'd like to shake hands with him. Jay Benton.

PHILADELPHIA.

Popular Priced Houses and Vaudeville Prosper—Current Bills—News and Gossip.

(Special to The Mirror.)

PHILADELPHIA, Oct. 10.

The popular-priced theatres and those devoted to vaudeville have all done well during the past week, but the so-called legitimate attractions playing the $1.50 houses have not been especially successful.

The Grand Opera House, with the Southwell English Opera company, is duplicating the success of former seasons, the company all being local favorites. To-night John J. Raffael and Linda da Costa appeared in Nadjy. The chorus, numbering fifty-four voices, is a pronounced feature of these operatic productions. Princess Nicotine for coming week.

The fourth and final week of the Shakespearian Festival, with Haworth, Hanford, Mary Timberman, and Marie Drofnath in the leading roles, presents a choice repertoire, including Richelieu, Hamlet, Virginius, Othello, and The Merchant of Venice. Business continues excellent, and the artistic efforts of the company have been properly appreciated in this city. Eugenia Blair and William Bramwell and the stock company open here Oct. 17 with Sardou's Helena, translated by A. D. Hall.

Jefferson de Angelis with The Jolly Musketeers is in his second week at the Broad Street Theatre. It is prettily staged and has been fairly well received by press and public. It is gradually being whipped into shape, with the hope of making it a permanent success, and thus remains for third week. Empire Stock in The Conquerors comes Oct. 24.

Why Smith Left Home opened this evening at the Chestnut Street Theatre with a two weeks' booking. A Stranger in New York follows Oct. 24.

The Old Homestead with Denman Thompson is at the Chestnut Street Opera House for a two weeks' stay, and is attracting, as usual, a class of people unusually seen at places of amusement. William H. Crane with A Virginia Courtship follows Oct. 24. The Sign of the Cross, with the London company, Nov. 14.

Weber's Dainty Duchess is at the Auditorium this week, opening to a crowded house. Letta Meredith, Maxwell and Simpson, Burke Brothers, Mimic Four, Hayes and Bandy, Raymond and Clarke, Montague and West, Aleene and La Rue, and a large array of pretty girls in becoming costumes provide an attractive burlesque entertainment, with special musical features. For week of Oct. 17, Russell Brothers; Oct. 24, Gayest Manhattan.

At the Girard Avenue Theatre business is far ahead of last season. The White Slave is this week handsomely placed on the stage, the cast including every member of the popular stock organization. George R. Edeson, who attends to the stage management, enacted Lawyer Stitch. Frank Roberts appeared in the role of Judge Harden. Valerie Bergere played Lisa, and Joseph Kilgour impersonated Clay Britton. Edwin Middleton, Emma Maddern, and Clara Pennoyer also deserve special mention. Mr. Barnes of New York for week of Oct. 17.

The War of Wealth is on at Forepaugh's Theatre every afternoon and evening, and has proven the best card of the season. For coming week, Human Hearts.

May Irwin opened to-night at the Walnut Street Theatre for a two weeks' engagement in Kate Kip, Buyer, which is full of songs and merriment, interpreted by an excellent company. Mlle. Pilar-Morin, Ignatio Martinetti, Joseph Sparks, and bright May Irwin herself worked hard to please and their efforts met with success.

Louise Beaudet has replaced Gladys Wallis as the French girl in The Belle of New York.

'Way Down East is booked at the Walnut Street Theatre week of Oct. 24, Jubilee week.

Two Little Vagrants, headed by Mildred Holland, is the card for the week at the National Theatre. The company includes Delphine Perrault, Maurice Drew, John Fordham, Ethel Brandon, Katharine Vincent, Ada Curry, Edwin Meyer, Anna Bodden, and Del La Barre. The play is well presented and opened with good prospects for the week. Marie Wainwright in Shall We Forgive Her follows Oct. 17. Jubilee week, Oct. 24, A High Born Lady.

The Standard Theatre is doing well with their dramatic stock company, which is composed of good people who have already become local favorites. The Stranglers of Paris is the attraction for this week. Northern Lights for coming week.

When London Sleeps is uptown at the People's Theatre, where the patronage is obtained mainly from the surrounding Kensington district. Next week Bob Fitzsimmons in conjunction with Edward Harrigan and Marie Bates in The Mulligan Guards' Ball. Oct. 24, Dawn of Freedom.

Dumont's Minstrels at the Eleventh Street Opera House have changed their programme. Their latest sensation, Who Shook the Plum Tree, is taking immensely. Hughey Dougherty has a new song, "I Never Left Him," which is becoming very popular. Business good.

The Boston Symphony Orchestra will give five concerts at the Academy of Music this season, as follows: Nov. 7, Dec. 12, Jan. 16, Feb. 20, and March 20.

Charles A. Ellis, manager of the Grand Opera company that opens the Philadelphia season at the Academy of Music on Nov. 30, has engaged the entire orchestra of the New York Symphony Society.

Colonel Joseph M. Bennett, owner of the Chestnut Street Opera House, who died last week, ignored his only child in his will and left everything to institutions. His daughter is contesting the will, claiming that he was of unsound mind, etc. If the case ever gets to a trial by jury some lively and interesting facts will more than likely be developed, as the deceased was a quaint character.

Don't be surprised if one of our first-class theatres changes hands in a short time. Who can call the turn? S. Fernberger.

WASHINGTON.

Burr McIntosh a Star—At Other Theatres—Warde's News and Gossip.

(Special to The Mirror.)

WASHINGTON, Oct. 10.

Burr McIntosh opened his starring tour here to-night at the Columbia Theatre in A War Correspondent, a four-act comedy-drama, by Lottie Blair Parker. A very large audience was present. Both play and star were received with many evidences of approval. There was a large contingent of the Columbia Athletic Club present. The cast:

Thomas Lombard Storey	Burr McIntosh
Saldenha de Barbosa	George C Staley
Enrique Castello	Errol Dunbar
Juan Melquiso	Dunstin Farnum
Antonio Jorrin	John S. Robertson
Mr. Dechenard	Laurence Eddinger
Sergeant Gata	George Gruber
Corporal Sandoval	James T. McDonald
Barfet	James McKean
Josephine de Barbosa	Grace Filkins
Carmen Herrera	Edith Barker
Señora de Barbosa	Genevieve Ingersoll
Señora Fuentes	Mrs Nina Freeth

The scenes of the play are laid in the city of Havana and at the plantation Estramandura, Havana Province, the country residence of Saldenha de Barbosa. A short time previous to the opening of the play Storey, the newspaper correspondent, has spent several days at the plantation, Senor de Barbosa being away at the time. De Barbosa's daughter, Josephine, and the correspondent fall mutually in love. This fact is scarcely realized at the time, even by themselves, and is not made known to each other or any one else until after the action of the play has begun. The play opens in Havana, March 13, 1898, during the progress of the inquiry into the *Maine* disaster. Hither comes Storey who has been detailed by his paper to go to Havana for the purpose of acquiring all possible information of the situation and the progress of events. The family of de Barbosa also are on hand, for the purpose of attending a reception given to the Spanish officers. Storey renews his acquaintance with Josephine. Here he meets also Antonio Jorrin, secret helper of the Cuban cause, through whom he has obtained much valuable information, and Mr. Dechenard, an old friend of Storey's father. Through the meeting with Dechenard it is learned that Storey's father, years back, had been robbed of the greater part of his fortune by a defaulting partner, who is no other than de Barbosa. At the end of the first act Jorrin has just returned from a visit to the insurgents, bearing important documents, is about to be arrested, but escapes through Storey's aid. The second act shows Storey's apartments in the hotel, to which he is brought under arrest for having assisted Jorrin to escape. The climax of the act is reached by a series of happenings which enable Storey to gain his release from the custody of the Spanish officers. The third act takes place on the plantation. Storey declares his love to Josephine and fights a duel with Captain Castello, a rival suitor. The act culminates in the discovery of the fact that de Barbosa is the absconding partner of Storey's father. The fourth act is devoted to extricating the characters from this situation and the settling of the fates of the lovers.

The play is strongly written and should be a winner. The supporting company is an excellent one, and the play received special investiture of a scenic nature. Burr McIntosh shows but few traces of his late illness, and as the war correspondent entered into the work with spirit. Grace Filkins was a sweet and winsome Josephine. Mention is also deserved by George C. Staley, Errol Dunbar, John S. Robertson, Laurence Eddinger, Dustin Farnum, Edith Barker, Genevieve Ingersoll, and Mrs. Nina Freeth. The management is under the direction of Martin Julian and Harry Doel Parker. Stuart Robson follows in The Meddler.

De Wolf Hopper in The Charlatan commenced the week to a large audience at the New National Theatre. The opera was magnificently mounted and presented with rare vocal and dramatic effect. The comedian was, as usual, in the best of spirits. Alice Judson scored strongly on her appearance, and received an ovation from her home friends. Nella Bergen, Adine Bouvier, Edmund Stanley, Alfred Klein, Arthur Cunningham, Mark Price, and George W. Barnum lent efficient aid. Empire Theatre Stock company next week.

The Cuckoo was presented at the Lafayette Square to a good house. Frederick Bond, John F. Warde, John Maher, Joseph Adelman, Joseph H. Hazleton, John Finn, May Vokes, Helen Reimer, Clara Hathaway, Meta Maynard, and Nita Allen are seen to special advantage. The International Grand Opera company will follow.

Williams and Walker's Senegambian Carnival drew an immense audience to the Academy of Music. When London Sleeps next week.

The Grand Opera House, under the management of Ormond H. Butler, will open for the season as a popular-priced house next Monday night, with Lost in Siberia.

The wargraph, under the management of Metzerott and Vorhees, continues at Metzerott Hall to good patronage.

The Passion Play was given at the Lafayette Square Sunday night to a good attendance. The incidental music was finely sung by N. Du Shane Cloward and Blanche Yewell.

The Sisters Engstrom with the Rentz-Santley company at the Lyceum Theatre this week give a specially strong and interesting act. Their appearance was the signal for applause, and the cleverness of their act brought them before the curtain several times.

Frank Beckman, a young newspaper man, who was during the recent war the representative of the *Star*, has gone on the road ahead of Creston Clarke.

Harry A. March has returned to Washington and resumed his labors as assistant to Channing Pollock in the theatrical department of the *Times*.

George Annin, a rising young baritone of this city, has been engaged by the Castle Square Opera company.

Henry St. Clair, who has for some weeks been connected with the Bijou Theatre, is to issue a local weekly devoted to dramatics. The paper will make its first appearance on next Saturday.

John T. Warde.

CINCINNATI.

Closing of the Keene Stock Company—Success of Other Companies—Gossip.

(Special to The Mirror.)

CINCINNATI, Oct. 10.

The Empire Theatre Stock company began a week's engagement to-night at the Grand in Potter's much-talked of The Conquerors. The play was capitally acted, and considerable interest was shown in the work of Miss Millward, Viola Allen's successor. Underlined is Herbert Kelcey and Effie Shannon in The Moth and the Flame.

The Neill Stock company at the Pike produced Captain Swift yesterday. It was given three performances last season during the week of Francis Wilson and proved to be one of the strongest plays in the Neill repertoire. It will be continued all the week.

The Murray-Lane Cincinnati Opera company sang Lecocq's Heart and Hand at the Auditorium this evening. It has been some time since this opera was heard here, but its reception was none the less warm on that account. Murray, Lane, Goldie, Holmes, Frear, and Greene are all making hits. W. H. Clarke has been added to the company, beginning to-night.

At the Star yesterday the Brady Stock company appeared in a worthy presentation of Jane Eyre. It was under the direction of John L. Wooderson, who was one of the original cast with Miss Thompson. Miss Herman, as usual, made a pleasant impression.

Farce-comedy holds the boards at the Walnut this week, where Selden's A Spring Chicken is being acted. It contains many funny ideas, and has a number of specialties, which are participated in by Madeline Marshall, Sam Collins, Bernard Dyllyn, W. J. Talbot, Emery and Marlow, the Clerise Sisters, and Fred Lucier.

A large audience assembled at Heuck's on Sunday night to see A Grip of Steel, one of the good old time melodramas, wherein the hero is worthy and the villain contemptible. Henry Bedford was the leading man, ably supported by John E. Hynes, Walter G. Horton, Frank M. Allen, R. F. Sullivan, Helen Weathersby, Eva Wescott, Ione Matthews, and Lucille Allen Walker.

Corinne and Aimee are the headliners of the vaudeville attraction at the Fountain the current week.

Heck's Wonder World has the Comstocks, Holmes and Waldom, Hattie Kennon, and vitascope war views.

Buffalo Bill's Wild West Show will exhibit in Ludlow, near the Lagoon, next Wednesday night.

Mrs. Keene's Stock company brought its season at Robinson's to a close on Tuesday night last, after playing for only four weeks. Mrs. Keene had suffered a heavy financial loss in the venture, and there being little hope for the future it was deemed best to disband. The company was an exceptionally good one and gave splendid performances. Perhaps the cause of the failure lay in the public distrust of the theatre. It has been exceedingly unfortunate in having been the scene of two disasters, both of which were accompanied by heavy loss of life. The last one, it will be remembered, happened only a year ago, when the dome of the theatre was precipitated down into the auditorium with frightful results. The owners of the building put it into first-class condition, and its safety was unquestioned, yet there was a lingering prejudice against the house, sufficient, possibly, to explain the present failure. It is reported that the Robinsons may reopen the theatre under the immediate management of John Davis. The company has been split up. Henrietta Vaders, Annie Buckley, Lida McMillan, and Charles Stuart resigned their positions before the break up. Lila Vane, the leading lady, is to join the Neill forces at the Pike. John Hutchinson and Claude Keene are preparing a sketch for the vaudeville stage. Thomas Eagleson went to Chicago and C. W. Vance to New York. Edmund Collier, the leading man, has not yet accepted another engagement.

Julia Dean, Lila Vane, and Charles King have been added to the Neill Stock company forces. Miss Dean will play the ingenue roles assumed by Grayce Scott last season. They will all appear with the company in The Senator next Sunday.

Photographs of Olive Porter, the ingenue of the Brady Stock, are the souvenirs at the Star this week. Frank Smith, of the same organization, was slightly wounded in the leg in the duelling scene in Romeo and Juliet while playing the role of Tybalt. He has now practically recovered.

The operators of the Bell Telephone Exchange were the guests of Mr. Murray at the production of The Mascotte Saturday night.

During the early part of last week, when Clara Lane, of the Murray-Lane Opera company, was indisposed, her part was most acceptably sung by Beatrice Goldie.

G. Edmund Hatcher, press agent of the Masonic Temple Roof Theatre, of Chicago, has returned to Cincinnati and has resumed his old position at the Pike.

Nat Goodwin has in contemplation a revival of The Merchant of Venice. He also has in view a new play by Madeline Lucette Ryley.

The infant son of George Schoettle, the treasurer of the Fountain Square, was killed by falling out of a window one day last week. Mr. Schoettle has the sympathy of his many friends in the profession in this bereavement.

William Sampson.

ST. LOUIS.

Attractions Out by the Mississippi—Big Houses Everywhere—Notes.

(Special to The Mirror.)

ST. LOUIS, Oct. 10.

Willie Collier opened last night at the Century Theatre in The Man from Mexico, and repeated the success made here last season. Mr. Collier is a very clever comedian, and he has surrounded himself with a first-class company. The attendance last night was large.

What Happened to Jones proved to be a very attractive card at the Olympic last week and drew large houses. George C. Boniface, Sr., was a hit as Jones, and so was Gerald Griffin as Goodly. The company all assisted in the fun making. To-night, for the first time here, Nat C. Goodwin produced his new play, Nathan Hale. The advance sale indicates that there will be a large attendance during the week.

The Columbia Theatre did a very large business last week, the bill offered being an exceptionally strong and entertaining one. Two or three numbers particularly well received were Maude Courtney in her captivating singing of old songs in a rattling medley, John C. Rice and Sally Cohen, W. T. Carleton and Clivette. Yesterday two very big audiences saw the new bill. The features were Henry Lee, Patti Armanti, John McWade, Jess Dandy, Maude Courtney, Clivette, and the Marvelous Seymours.

The Grand Opera House, under new management, is attracting a succession of crowded houses. Jane was last week's play. The Kingsley Sisters, St. Louis girls, led the vaudeville features. Large audiences attended yesterday's performances. A Social Highwayman was shown, and the company gave a fine presentation of it. The vaudeville acts include pretty and graceful Annie St. Tel, Foreman and Howlett, Kehrens and Coll, and the biograph.

The White Squadron drew big audiences last week at the Imperial. Minnie Seligman, Grace Henderson, and Nellette Reid did clever work in their respective roles, and so did Malcolm Williams, Frank Losee, and Lawrence Hanley. Yesterday Richard III. was produced with the full strength of the stock company in the cast, and the production was really very fine.

Remember the Maine, a drama that realistic-

ally portrays the late unpleasantness between Uncle Sam and Spain, held the boards to big houses at Havlin's last week. Yesterday A Bunch of Keys opened and two crowded audiences applauded a strong company headed by Ada Brothner.

Miaco's City Club, at the Standard last week, was replete with music and specialties. Big crowds saw the many good things presented. Yesterday, Vanity Fair, another big vaudeville combination, presented its many specialties and entertaining novelties to crowded audiences.

Tuesday night, Veiled Prophet night, the curtains at the various theatres did not ring up until after the parade had passed, about 9 o'clock. The attendance under the circumstances was very good. W. C. HOWLAND.

BALTIMORE.

Ada Rehan in Cyrano—Other Attractions—Monumental City Gossip.

(Special to The Mirror.)

BALTIMORE, Oct. 10.

Ada Rehan appeared as Roxane in Cyrano de Bergerac, which was presented by Augustin Daly's company, at the Academy of Music this evening. Miss Rehan individualized the character of Roxane in a manner to make it long remembered. Charles Richman was impressive as Cyrano, while the remainder of the company contributed to make the usual even and splendidly acted Daly performance. Others in the cast were Sidney Herbert, James Young, William Owen, Tyrone Power, Irene Perry, and Mrs. Gilbert. On Thursday evening Miss Rehan will appear in The Country Girl; on Friday in The School for Scandal, and on Saturday in The Taming of the Shrew. The Daly company will be followed at the Academy by De Wolf Hopper in The Charlatan.

Louis James, Kathryn Kidder, and Frederick Warde began an engagement at Ford's this evening, presenting as the opening play The School for Scandal. Miss Kidder made a very charming Lady Teazle. During the week Hamlet, Othello, Julius Cæsar, and Macbeth will be produced. In the excellent company that supports the stars are Harry Langdon, Collin Kemper, Harry Johnstone, Norman Hackett, Loretta Wells, Aphie James, Mrs. Henry Vandenhoff, and Frank Peters. Charles Coghlan will present The Royal Box next week.

A Social Highwayman was essayed by the Lyceum Theatre Stock company this evening. The theatre was filled with an interested and sympathetic audience that applauded heartily. Jennie Kennark made an ingenuous and lovable Elinor Burnham, while Leonora Bradley as Mrs. Deane, the trance medium, presented quite acceptably a character much in contrast to any of her former work here. Courtice Jeffrey, the title character, was intrusted to the capable hands of Frank Rolleston. Percy Winter made his initial appearance this season, playing Hanby, the accomplice, in which character he was thoroughly artistic and finished. One would think that Manager Albaugh had his hands full in managing the theatre, yet he found time to devote to study, as his conscientious work as Key demonstrated. Taking all in all, the play is very happily cast and the performance is a smooth and enjoyable one. The underlines for the Lyceum are Captain Lettarblair, Oct. 17; the Wife, Oct. 24.

Lost in Siberia, presented by a very acceptable company, is the attraction at the Holliday Street Theatre. The management has been generous in staging this production, thereby contributing much toward its realism. Next week the Brothers Byrne will present Going to the Races.

The management of the Music Hall has arranged with Manager C. A. Ellis for a series of concerts to be given by the Boston Symphony Orchestra at the Music Hall during the season.

Manager Charles E. Ford, of Ford's Grand Opera House, announces the appearance of Israel Zangwill, who will be heard at Music Hall on Oct. 20.

Mildred Holland, who has made a decided success in the part of Fan-Fan in Two Little Vagrants, which was played at the Holliday Street Theatre last week, is a graduate of the Chicago Conservatory. During her engagement here Joseph Arthur came on to see Miss Holland's performance, with a view to writing a play for her.

The engagement of Creston Clarke at Ford's last week was in every sense a success. The local press was unstinted in its praise of the artistic merit of Mr. Clarke's performances, and I am happy to say that pecuniarily the engagement was equally satisfactory.

James Young, who is with us this week as a member of Augustin Daly's company, is a native of Baltimore, his father being the proprietor of the *Telegram*. Mr. Young's work with the Daly company is very satisfactory.

Deshler Welch, of the staff of Daly's Theatre, has spent several days in our city.

HAROLD RUTLEDGE.

ANNIE GREY'S DEBUT.

Annie Grey, the celebrated Scottish vocalist, made her first public appearance in New York yesterday afternoon in Chickering Hall and was enthusiastically received by a large and representative audience. Annie Grey is the first tangible forerunner in America of the Celtic revival over which London has literally gone mad during the past year, and it will be interesting to note its effect as introduced on this side the ocean. Judging from the warm reception given yesterday to the "lays, lilts and legends" of bonnie Scotland, as presented by Madame Grey, Americans will not be slow to fall in line with the pace set by their English cousins.

The programme was of a descriptive character, Madame Grey preceding her songs by brief historical accounts concerning the authors of the selections. Beginning with the sixteenth century ballads, she led her listeners through the rich treasury of Scottish songs down to the present day, concluding with that never-old love song, "Annie Laurie." Madame Grey has a charming personality and possesses a magnificent voice, full, rich and sweet as a deep-toned bell. Her mother, Mrs. Ogelvie Grey, who is an eminent pianist, accompanied her daughter on the piano and also gave some independent instrumental selections. In the selection, "Sound the Pibroch," Madame Grey accompanied herself on a Highland harp, which is a perfect model of a very old one belonging to the Duke of Argyle.

On Wednesday evening Madame Grey will give a recital made up wholly of the compositions of Robert Burns, and on Friday evening will devote herself to Jacobite songs.

MISINFORMATION ABOUT SCOT INGLIS.

Yda Hamilton Inglis, widow of the late Scot Inglis, has written to correct certain errors published in the accounts of Mr. Inglis' death. He was not without funds, having money in Australian mines. He was twenty-eight years of age, and his remains were buried in the plot of Mrs. Inglis' aunt at Mount Sterling. Mrs. Inglis, who will not return to the stage for at least a year, is resting in her native State, Kentucky.

ALL RECORDS BROKEN.

Waite's Comedy company, headed by Alfred Kiley, is playing to phenomenal business. At Paterson, Yonkers, and Newburg hundreds have been turned away nightly. The play and the players seem to be just what the amusement public want.

THE RED, WHITE AND BLUE.

The Red, White and Blue will have its first metropolitan presentation at the Grand Opera House on Nov. 28. It was primarily produced at the Grand Opera House, Philadelphia, on June 6, and later at the Castle Square Theatre, Boston. Satisfied that the play contained in a striking degree the elements of popularity, the management decided to send it on tour. While the scenes faithfully reflect picturesque Cuba, The Red, White and Blue may not be classed as a Cuban drama, for the story relates the mishaps that befall a party of Americans visiting the sunny isle. The heart interest is said to be appealing, the humor brisk, the climaxes effective, and the battle scene at the close is pronounced powerful and thrilling. An elaborate scenic equipment and a wealth of accessories will be furnished, and the production will enlist an unusually strong cast. D. F. Hennessy will direct the tour, and communications in regard to time should be addressed to him at the American Theatre, New York.

FRANK CUSHMAN'S SUCCESS.

While Haverly's Minstrels were playing at the Grand, at Cincinnati, Williams and Walker and their colored congregation attended the performance to see Frank Cushman, and they seemed to be overjoyed with his dialect and voice as the true representative of the up-to-date darky and the old plantation negro. Mr. Cushman's name they will never forget. The unanimous verdict of the press and public is that Frank Cushman is doing better work than he ever did. He has a wonderful high range tenor voice and he is singing ten new songs, all winners. William H. West and D. W. Truss, Manager of the West Minstrels, paid Frank a high compliment by coming from Brooklyn to New York to see his performance. Mr. Cushman stopped over in the city yesterday to see his lawyers and to protect his rights to his scenic farcical comedy entitled The Air Ship, which copyright and manuscript he holds.

THE FEMALE DRUMMER.

Blaney's Female Drummer has already made a record for herself by drumming up large audiences wherever she goes, and the reports which are received from her daily at the home office serve to keep Messrs. Blaney and Vance in a constant state of good humor. In the company are Johnstone Bennett, Richards and Canfield, Willis P. Sweatnam, Nellie O'Neil, Payson Graham, Helena Salinger, Tony Williams, Oscar Figman, Charles A. Burke, Rienhart Sisters, Nevins Sisters, and the Imperial Quartette. All told there are fifty people in the organization, twenty-five of whom are premier dancers.

MATTERS OF FACT.

J. J. Spies has leased The Great Diamond Robbery and Bob to Charles Hassenfelder of the Katherine Rober company, and Pawn Ticket 210 to the Frankie Carpenter company.

Thanksgiving week is open at the New Empire Theatre, Holyoke, Mass., where Manager Murray has a number of strong companies booked. The Rays' A Hot Old Time played this house Sept. 29, 30 and Oct. 1. The house was all sold out for the entire engagement the opening night, and an extra matinee was given at which people were turned away.

The Mellen Agency in the Knickerbocker Theatre Building is the scene of unusual activity. Mr. Mellen reports that the business is increasing rapidly.

Louise Muldener, character actress and comedienne, who has supported some of the best stars on the road, has not signed for this season. She has refused several stock engagements.

Christmas and New Year's weeks are wanted for My Sweetheart by Josh Ogden at the Knickerbocker Theatre Building, 1402 Broadway.

A production underlined for next season is of the operatic comedy extravaganza, As We See It, by Fate Goodbar. The production will be under the direction of the author, assisted by his brother L. Goodbar. Beautiful scenery, novel mechanical and brilliant calcium and electric effects will add materially to a strong company's rendering of the play, which is to abound in funny situations. The company will include thirty people. A New York presentation is promised for next Spring.

Windfall (Ind.) Opera House, managed by C. E. Dennis, is a good theatre town for its size, and is within easy distance of several paying towns. Some open time may still be had at this house.

Two of Mrs. Stanhope-Wheatcroft's pupils have secured good engagements for this season, Corona Ricardo having signed for leading roles with Robert Mantell and Leon Gibert being a new member of the Daly company.

Chauncey Olcott will produce Augustus Pitou's new play early in January. The comedy is as yet unnamed.

H. H. Forsman's Down East Comedy company closed at Meriden, Conn., last week. Mr. Forsman immediately returned to New York and is organizing a new company to play one-night stands only, which will take the road Nov. 1.

Elroy's Stock company opened on Oct. 3 at Chester, Pa., in The White Squadron to the largest audience ever seen in the theatre, with 1,700 paid admissions and hundreds turned away.

The business of Tennessee's Pardner is phenomenal. The Chatterton Opera House, Springfield, Ill., was crowded to the capacity Sept. 29-Oct. 1, the police being forced to stop the sale of standing room.

Jean Renolds turned people away at the Globe Theatre, Elmira, N. Y., Oct. 3, the house being packed to the doors.

Himmelein's Ideals are said to have broken all records for popular priced attractions at Wheeling, W. Va., and Canton and Akron, Ohio.

The Gay Matinee Girl was received enthusiastically by large audiences at Aberdeen, S. Dak., last week. Monroe and Hart and Mattie Vickers made strong individual hits.

The Garrick Theatre was closed on Tuesday, out of respect to the late Caroline Miskel Hoyt, whose funeral occurred on that day.

Edgar Selden's A Spring Chicken turned hundreds away twice on Sunday at the Walnut Street Theatre, Cincinnati, scoring the banner opening of the season.

The Girl from Ireland played Smith's Theatre, Bridgeport, Conn., Oct. 6-8, to big business, increasing at every performance. The farce, presented by Katie Rooney and her company, is said to be a unique performance, excellently staged.

Florence St. Leonard, who has an extensive repertoire of leading stock roles, has not yet closed for this season. Miss St. Leonard will sign for one-piece combination or stock company.

E. and A. Arlington are no longer authorized to present or book Joseph Arthur's well-known success, Blue Jeans. Any infringements or illegal productions will be rigidly prosecuted by the author.

Stars in the legitimate who contemplate entering vaudeville can be provided with suitable material and accommodated with New York engagements by Wilson and Smith, whose offices are located at 853 Broadway.

Lowery's Academy, Elizabeth City, N. C., can now be rented or had on sharing terms by first-class attractions. The town has a population of 8,000 and is a good one-night stand.

The Maister of Woodbarrow, which was successfully presented by E. H. Sothern for an entire season, can now be secured for stock production. Alice Kauser is the agent for the same.

Dore Davidson and Albert Ellery Berg have prepared a popular version of Cyrano de Bergerac, which is shortly to be produced at the Third Avenue Theatre. Their adaptation is a romantic melodrama especially suited to stock companies, as all speeches retarding the action of the plot have been eliminated. The cast is short, and the production can be given in two hours and a half, including intermissions. Terms and particulars may be had of Dore Davidson, Third Avenue Theatre, New York city.

Owing to the closing of the Shubert Stock company in Troy, N. Y., Margaret Dibdin is at liberty and will be pleased to consider offers—stock engagements preferred. While in Troy she achieved considerable success as Claire in The Ironmaster, Rosa Columbia in Arabian Nights, and Carey in Alabama.

Ben B. Vernon withdrew from The Strange Adventures of Miss Brown and is again in New York. He invites offers.

Homelike comforts and special courtesies and rates are offered to professionals who domicile at the Arlington Hotel while in Toronto. C. J. Beacham is the host.

The exclusive rights to Our Boarding House are vested in Charles J. Stedman, who acquired the same by purchase from Robson and Crane, the former owners. Mr. Stedman has appointed J. J. Spies as his sole agent for the rental or sale of his play and the collection of his royalties.

Robert Conway, an experienced conductor and arranger, invites engagements and should be addressed at 367 Broome Street, this city.

Theodore Roberts will terminate his engagement with the Frawley Stock company Nov. 6. He has rendered capital support in this organization the past Summer, the press applauding his work unreservedly.

Springfield, Ill., has but two places of amusement, of which the Central Music Hall has a capacity of 1,000 and is equipped with seven sets of scenery. It is thoroughly new in structure and appointments. F. Wiedlocher is the proprietor.

John B. Wharton, whose experience has been but limited, will accept small parts with a responsible attraction. Communications addressed this office will reach him.

Robinson's Opera House, Cincinnati, O., may be had on lease or can be rented. Good combinations will be played on sharing terms. John D. Davis, 414 Penn street, is the agent for the property.

Carl Anderson, who played the King in 1492 last season, giving the best of satisfaction, has not yet closed and would sign for comedy and baritone roles with reputable attraction.

Joseph Ransome, a leading and heavy man of experience is still at liberty. Mr. Ransome has been with some of the best attractions, besides having had practical stock experience.

Charles Palmer wants experienced operatic choristers for his organization, to open at Halifax Oct. 17. He may be communicated with in care of the Academy of Music, Quebec, Canada.

May Marian wishes engagement with a farce-comedy combination. She may be addressed at 822 North Eighth Street, Philadelphia.

The trunks for the International Opera company were furnished by L. Goldsmith, Jr.'s, trunk factory. The Goldsmith professional trunks continue big favorites with the theatrical folk.

The Pabst Theatre, Milwaukee, Wis., is in need of a strictly high-class attraction to fill the nights of Nov. 25 and 26, which Manager Leon Wachsner still has open.

Professor C. Constantine, the well-known instructor of stage dancing, is again located at 8 Union Square, where he is prepared to teach a number of novelties which have never been seen on this side. His pupils stand high among the best exponents of the terpsichorean art.

Manager Julian Magnus reports that William L. Roberts' naval drama, The Commodore, has been very successful over Litt's circuit. It is praised as the best naval drama of the recent war, and its settings are especially sumptuous and realistic. Mr. Magnus has some open time for three-night and week stands.

Sam Pitman produces Joseph Grismer's The New South at the Eleventh Avenue Opera House, Altoona, Pa., this week. The play will be under the stage direction of Clarence Ferguson. Will J. Irvin, Jerry Sanford, and Cora Lawton Mitchell have been added to the cast.

1879 1899

20TH ANNIVERSARY AND CHRISTMAS NUMBER

OF THE

DRAMATIC MIRROR

NOW IN PREPARATION.

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OBITUARY.

Mrs. John W. Keller, wife of the Commissioner of Charities, who was known to old theatregoers as Agnes Elliot, died on Thursday morning, at the Hotel New Amsterdam, in this city. Miss Elliot's first appearance was at Wallack's Theatre, in Thirteenth Street, and while a member of the stock company there she achieved considerable success in the small parts allotted to her. Although her stage career was brief, she made many friends in the profession, who were near and dear to her during her lifetime and who will feel her death keenly.

Otto Gilfort, of the celebrated Gilfort Brothers, acrobats and statuary posers, who toured with Barnum's Circus for sixteen seasons, died at the Orange Memorial Hospital, Orange, N. J., on Oct. 1. He was fifty years of age and unmarried. He and his brothers have for several years past kept a cafe in Orange, in which was exhibited a great collection of curios gathered in all parts of the world.

Edith Easter died in this city Oct. 9 of carbolic acid poisoning, and is supposed to have taken her own life. She was twenty-three years of age, and had joined the chorus of Weber and Fields' Stock company only a few days before her death.

Ida Silbon, aerialist, is dead at her home in Boston of consumption. She was known in private life as Mrs. James E. Kirwin. The funeral will be held on Friday, and interment will take place at Mount Hope.

Mary Jones, an American actress, died at Burnley, Lancaster, England, on Oct. 4. She was the wife of George Andrew Jones, and was a member of the How London Lives company.

John Wilhelm, manager of Wilhelm's Opera House, Portsmouth, O., from 1863 to 1885, died in that city Sept. 29, aged sixty-five years.

Edward Scofield, a vaudeville performer, died at Louisville, Ky., on Oct. 1. His remains were interred at Norfolk, Va.

Born.

KENDALL.—A son to Mr. and Mrs. Ezra Kendall, at Mount Vernon, N. Y., on Oct. 7.

Married.

ANDERSON—PERKINS.—On Sept. 22, Stephen H. Anderson and Grace E. Perkins, professionally known as Gracia Perinski.

BROWN—WATERS.—Clarke D. Brown and Nellie E. Waters, in St. Louis, Mo., on Oct. 7.

COOPER—CUERBO.—James Cooper and Lucia Cuerbo, at Indianapolis, Ind., on Oct. 4.

HILTON—BLAIR.—Claude Hilton and Winifred Blair, at Lincoln, Neb., on Sept. 29.

OTT—TRUE.—At Plymouth, Mass., Sept. 28, Phil Ott and Millie True.

PALMER—WEST.—John Francis Palmer and Mrs. Percy West (Bertine Robinson), at Newburgh, N. Y., on Oct. 6.

Died.

ELLIOT.—Agnes Elliot (Mrs. John W. Keller), on Oct. 6, in New York city.

EASTER.—Edith Easter, in New York city, on Oct. 9, aged 23 years.

GILFORT.—At Orange, N. J., on Oct. 1, Otto Gilfort, aged 50 years.

JONES.—Mary Jones, in Burnley, Lancaster, England, on Oct. 4.

McAULEY.—In New York, on Oct. 10, Rachel McAuley, of Bright's disease.

SCOFIELD.—At Louisville, Ky., on Oct. 1, Edward Scofield.

SILBON.—Ida Silbon (Mrs. James E. Kirwin), at Boston.

WILHELM.—At Portsmouth O., Sept. 29, John Wilhelm, aged 65 years.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - - OCTOBER 15, 1898.

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week Ending October 15.

New York.

METROPOLIS (Third Ave. and 142d St.), THE WHEEL OF FORTUNE.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), BURLESQUE.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), 'WAY DOWN EAST.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), LEAH THE FORSAKEN.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), AIDA.
MURRAY HILL (Lexington Ave. and 41st St.), MR. BARNES OF NEW YORK.
BROADWAY (Broadway and 41st St.), FRANCIS WILSON AS THE LITTLE CORPORAL—23 to 28 Times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE LIARS—16 to 23 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), ROYAL ITALIAN OPERA TROUPE IN LA BOHEME, CAVALLERIA RUSTICANA, AND I PAGLIACCI.
KNICKERBOCKER (Broadway and 38th St.), VIOLA ALLEN IN THE CHRISTIAN—1 to 8 Times.
HERALD SQUARE (Broadway and 35th St.), HOTEL TOPSY TURVY—9 to 16 Times.
GARRICK (35th St. East of Sixth Ave.), A DAY AND A NIGHT—40 to 46 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1585-1587 Broadway), THE TURTLE—43 to 50 Times.
THIRD AVENUE (Third Ave. and 31st St.), EAGLE'S NEST.
BIJOU (1239 Broadway), SAM BERNARD IN THE MARQUIS OF MICHIGAN—29 to 29 Times.
WALLACK'S (Broadway and 30th St.), ALICE NIELSEN IN THE FORTUNE TELLER—15 to 21 Times.
DALY'S (Broadway and 30th St.), THE RUNAWAY GIRL—53 to 60 Times.
WEBER AND FIELDS' (Broadway and 29th St.), BURLY-BURLY—37 to 44 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), JOSEPH JEFFERSON IN THE RIVALS—1 to 7 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN CYRANO DE BERGERAC—8 to 14 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), THE FOOD SHOW.
MINER'S (312-314 Eighth Ave.), THE GAY MORNING GLORIES.
MADISON SQUARE (24th St. nr. Broadway), A BRACE OF PARTRIDGES—34 to 40 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), E. H. SOTHERN IN THE ADVENTURE OF LADY URSULA—44 to 51 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), WM. H. WEST'S MINSTRELS.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St.), THE LILLIPUTIANS IN THE GOLDEN HORSESHOE—29 to 36 Times.
FOURTEENTH St. (14th St. nr. Sixth Ave.), THE SIGN OF THE CROSS.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—17 to 24 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 p. m.
DEWEY (126-132 East 14th St.), THE EUROPEAN SENSATION.
STAR (Broadway and 13th St.), A HIGH BORN LADY.
GERMANIA (147 East 8th St.), A DAY IN MANILA.
LONDON (235-237 Bowery), THE SPORTY WIDOWS.
PEOPLE'S (199-203 Bowery), THE SECRET ENEMY.
MINER'S (165-169 Bowery), FLYNN'S BIG SENSATION.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (853 Fulton St.), CONFUSION.
HYDE AND BEHMAN'S (340 to 352 Adams St.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), TEMPEST TOSSED.
UNIQUE (194-196 Grand St.), THE BUTTERFLY BURLESQUERS.
THE AMPHION (437-441 Bedford Ave.), STUART ROBSON IN THE MEDDLER.
LYCEUM (Montrose Ave. and Leonard St.), A CRACKER JACK.
STAR (391-397 Jay St. nr. Fulton St.), PHIL SHERIDAN'S CITY SPORTS.
EMPIRE (101-107 South 6th St.), THE GAY MASQUERADERS.
COLUMBIA (Washington, Tillary and Adams Sts.), JAMES K. HACKETT IN THE TREE OF KNOWLEDGE.
GAYETY (Broadway and Middleton St.), EDDIE GIRARD IN NATURAL GAS.
BIJOU (Smith and Livingston Sts.), MARIE WAINWRIGHT IN REPERTOIRE.
MONTAUK (585-587 Fulton St.), WM. H. CRANE IN A VIRGINIA COURTSHIP.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

PREPARATIONS for the Anniversary-Christmas MIRROR are rapidly making, and work on the artistic and historical features of the number is well under way. THE MIRROR will be pardoned for repeated reference to this publication, which will commemorate the twentieth anniversary of this journal and will far surpass any dramatic publication of the kind ever issued. Applications for space for portraits and advertisements in the number are already numerous; and it is also safe to say that it will be representative of everything of note in the American theatre of to-day.

THEY DO NOT READ THE PUBLIC.

THE signs of the vitality of SHAKESPEARE, to which THE MIRROR referred last week in controverting a speculative statement by a "professor" that there was danger of "losing" SHAKESPEARE, are always potent and ready at hand to note. In an editorial on Sunday the Brooklyn *Eagle*, taking as a text the paper of MARK TWAIN in the *Forum*, in which TWAIN asserts that if BOOTH were alive to-day he could play Hamlet in New York for three hundred nights in place of the one hundred nights achieved by that actor when New York was one-third its present size, makes several points that bear out THE MIRROR'S repeated assertion as to this form of the legitimate drama. Among other things the *Eagle* says:

There are some Brooklyn figures to support this contention. On Thursday night in this town a performance of Othello without the aid of special scenery and with good but not famous actors, sold every seat except one in a large theatre. That was down under the edge of a box in the front row and half a dozen patrons preferred to take their chances standing rather than sit in it. Two nights before Hamlet was played with only half a dozen vacant seats. The town was full of brilliant musical attractions, but none of them had houses anywhere like so nearly sold out, and it is doubtful if even at their higher prices one of them drew so much money as did these tragedies at the Bijou. The instance is given showing that there is a public demand for SHAKESPEARE and the great plays of the language. It is probably great enough, if those plays were presented with all the advantages of fine cast and scenic equipment, to pay the expenses. But until the profit is demonstrated practical managers will put their money and energy into lighter entertainment where the returns surely wait upon skillful management and are larger in many instances than tragedy could hope to bring. So if we have a tragedy theatre it will have to be organized and put on its feet by men who are willing to run some risk for the sake of establishing an art institution which will be a credit to their city and to every man associated with it. Men take such risk for opera, for concerts, for art galleries, and other forms of art and of education, as a matter of course. They have not taken them for the theatre, because in the old days the theatre was able to offer the highest examples of English literature at a profit, and it got along after a fashion, if not ideally well, as a purely business enterprise. Perhaps that time might be restored with outside help. It will never be restored without it.

The Shakespearean company whose success is noted by the *Eagle* is no doubt the same company briefly referred to in THE MIRROR'S article. As to the question why SHAKESPEARE is so infrequently seen under good auspices, and with some show of fidelity in production, it is hardly enough to say that managers put their money and energy into "lighter entertainment" because of greater assurance of profit. It is a deplorable fact that SHAKESPEARE is as Greek to a large number of managers, whose own fancies as to amusement are for decidedly "lighter entertainment"—entertainment, in fact, with all else that is characteristic, which is light even to the manner of dressing its interpreters. In too many cases managers base their enterprises upon their own vulgar tastes, while pretending to give "what the public calls for." As a result, they cater to the vulgar of the public, while the intellectual of the public, whose ideals are high, stay away from the theatre except upon those rare occasions on which they know that their wishes as to the theatre will in a measure be realized.

SHAKESPEARE would live even if banished utterly from the stage of this generation. Perhaps another generation will know managers who can read success in him. If the managers of to-day really could understand what the public wants the theatres would be fuller than they now are, although many faces now seen in them would be lost to sight.

ONE of the most picturesque figures in metropolitan life has been lost in A. OAKEY HALL. Here was a man who for years suffered from honest association with a dishonest political regime; whose cosmopolitan experience left him with most of the admirable enthusiasms that are lost to lives even less varied and more fortunate than was his life; and one whom the multitude of to-day may not have known, yet who is sincerely mourned by many whose esteem is good fortune, whatever Fortune may have denied him.

PERSONAL.

FAIRCHILD.—Lelia Fairchild, the handsome leading lady of the Anderson Theatre company, though but twenty-one years of age, has advanced rapidly in her profession. Her debut was made two years ago with the Wildwood Stock company, Indianapolis, as Francesca in The Galley Slave, playing the part admirably at a few hours' notice. She has a beautiful soprano singing voice, and is under contract to Ed Anderson for three years. Miss Fairchild will be featured next season.

BOUTON.—Madeleine Bouton, after a long illness, is able to be out of doors and expects to leave the hospital in San Francisco this week. Miss Bouton writes in most grateful spirit for the kindness shown to her by the San Francisco people, the Frawley company, and Manager T. Daniel Frawley.

ARTHUR.—Paul Arthur will have a prominent role in the coming London Court Theatre production of the new play by Anthony Hope and Edward Rose.

ST. JOHN.—Florence St. John has recovered from her recent severe illness.

SIMS.—George R. Sims, in collaboration with Leonard Merrick, is at work upon a new farce-comedy, to be called The Elixir of Life.

DIXEY.—Henry E. Dixey will appear soon in a burlesque upon Cyrano de Bergerac, under management of E. E. Rice.

SOTHERN.—E. H. Sothern will appear at Philadelphia on Nov. 28 as D'Artagnan in Henry Hamilton's version of Dumas' The Three Musketeers, now presented in England by Lewis Waller.

THRANE.—Victor Thrane and Lotta L. Lacey, of Grand Rapids, Mich., will be married on Oct. 26.

CRANE.—W. H. Crane will appear on Nov. 14 at the Knickerbocker Theatre in E. W. Presbrey's new comedy, Worth a Million.

BUTLER.—Nellie Butler, who went to London with Hoyt's A Stranger in New York, has returned and is now appearing in In Gotham, at Koster and Bial's.

SUTHERLAND.—Annie Sutherland has been engaged by David Belasco to originate a leading role in the American production of Zaza.

JAMES.—Mr. and Mrs. Louis James spent Sunday, Oct. 2, with Mrs. James' mother, at her home, Poughkeepsie, N. Y.

HACKETT.—James K. Hackett will commence this week rehearsals of Anthony Hope's Rupert of Hentzau, to be produced on Nov. 21 in Philadelphia.

SOTHERN.—Mrs. E. H. Sothern (Virginia Harned), after the coming Brooklyn engagement of Mr. Sothern, will rest until later in the season, when she may star. She probably will go abroad for a few months, Edith Crane replacing her in Mr. Sothern's company.

THORNE.—Grace Thorne has joined The White Heather, succeeding Amelia Bingham, for an indefinite engagement in Boston.

BUSH.—William H. Bush, the theatrical manager, of Denver, has been critically ill at his home with appendicitis. A successful operation was performed, however, and the patient is now reported to be out of danger.

ARONSON.—Rudolph Aronson has received from Colonel Theodore Roosevelt a letter of thanks for the dedication of Mr. Aronson's "Rough Riders' Military March."

DRESSLER.—Marie Dressler strained an ankle during the Saturday matinee at the Herald Square, but was able to appear in the evening as usual.

WOOD.—Mrs. John Wood is a second cousin to the late Fanny Davenport. Mrs. Wood's maiden name was Vining.

LAMPERTI.—Madame Lamperti has returned from Italy, and will make her home in this country.

GOLDTHWAITE.—The cast of Katherine, which is to be produced on Oct. 24 at the Garrick Theatre, has been strengthened further by the engagement of Dora Goldthwaite, who has consented to play a part that appears only in the first act, and that in importance is trivial compared with what she has done hitherto. Charles Frohman, it would seem from the selection of Miss Goldthwaite, wishes to give importance to every feature of the cast of this play.

GREGORY.—Josie Gregory, once a favorite at Koster and Bial's old music hall in Twenty-third street, is seriously ill at St. Elizabeth's Hospital, in this city.

CHANT OF THE GALLERY GODS.

The heaven we inhabit is away above the stars—
  We mean the stars that glimmer on the stage;
It smells of beer and onions and of garlic and cigars,
  And the atmosphere would make an angel rage.
It's called the fam'ly circle 'cause there are no fam'lies there,
  The seats are high but still the price is low;
And here we sit from seven till a quarter to eleven—
  And we never miss a moment of the show.

The melodrama suits us best—it's always worth the price,
  Though comedy is good enough at times.
But for a steady diet, give us villainy and riot,
  And a carnival of accidents and crimes;
A rough and ready hero, with a lusty, husky voice,
  Whose fist is ever ready for a blow;
Then give us rain and thunder, when the villain steals the plunder,
  And the gallery will guarantee a "go."

And when you talk of "mother, and the little country home,"
  And swear you'll pay the mortgage on the farm,
There are some of us who pray, in a silent sort of way,
  That the villain may not do you any harm.
We know what all these troubles are—we're in them all the time—
  That's why we love the melodrama so;
And we do the best we can to be like the leading man,
  And as decent as the hero in the show.

RANDOLPH HARTLEY.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

LITTLE ROCK, Little Rock, Ark.: Emma Abbott died at Salt Lake City on Jan. 5, 1891.

C. HAMILTON, Baltimore, Md.: Jennie Kennark was born in Louisville, Ky., where she made her debut in The School for Scandal.

MILTON HAMMER, Cleveland, Ohio: Watch the Dates Ahead column, or address a letter to the actor in question, care of THE MIRROR.

B. F. B., Yonkers, N. Y.: Lynwood was written by J. K. Tillotson. It is said to be a rewritten version of Belmont's Bride.

L. R. HAMMOND, Baltimore, Md.: The Marquis of Caux, first husband of Adelina Patti, died at Paris, France, on Dec. 13, 1889.

SAMUEL K. CHESTER, Rochester, N. Y.: The White Heather was produced in New York a little over two months after its original production at the Drury Lane Theatre in London.

THEATREGOER, New York City: Yes; May Irwin was in the original cast of Paul Kauvar (first produced at Buffalo, N. Y., under the title of Anarchy). She played the role of Nanette.

PROFESSIONAL, Boston, Mass.: Send your name and address to the Dramatic Bureau of the Actor' Society of America. The address of the society is 131 West Fortieth street, New York city.

I. H. C., Philadelphia, Pa.: Yes; Dr. Weir Mitchell's poem, "The Masque," has been dramatized. The adaptation was made by Wilson Barrett, and the play was originally presented at Philadelphia, Pa., on March 8, 1890.

HORACE N. LAMBERT, Detroit, Mich.: Yes; Anna Dickinson has appeared as a professional actress. She made her debut at the Globe Theatre, of Boston, Mass., as Anne Boleyn, in her own play called A Crown of Thorns, on May 8, 1876.

W. S. S., Jersey City, N. J.: 1. The question as to whether one title suggested the other has never been brought up. 2. Who Is Jones was produced on April 17, 1895, at Elizabeth, N. J. What Happened to Jones was produced on Aug. 26, 1897.

W. CHENAL, New York city: 1. Henry Irving and Ellen Terry played their last engagement in this country season of 1895-96. 2. They played a four weeks' engagement in Chicago at the Columbia Theatre, the engagement opening on Feb. 24, 1896.

ALEX H. LAIDLAW, JR., New York city: 1. Pinero's play, The Squire, is said to have been inspired to some extent by Hardy's "Far from the Madding Crowd," but the resemblance of the play to the novel has been exaggerated. 2. Write to *The Criterion*, 156 Fifth avenue, New York city.

W. W. L., San Francisco, Cal.: Under the Polar Star was written in collaboration by Clay M. Greene and David Belasco. The play was originally produced at the California theatre of San Francisco about twelve years ago. In August, 1896, a new version was produced at the Academy of Music, New York city.

READER, Baltimore, Md.: The Sign of the Cross could be termed a "modern play" in the sense that it was written by a modern author and produced at a modern theatre. However, if it were classified in accordance with its theme and the period of its plot it would hardly be correct to classify The Sign of the Cross as a "modern play."

JAMES F. EARLE, Richmond, Va.: Oliver Goldsmith's two comedies differ essentially in their manner of treatment. The Good-Natured Man is a comedy of character, while She Stoops to Conquer is a comedy of intrigue. In The Good-Natured Man the excessive easiness and generosity of the hero are an obstacle to his being a favorable subject for satire. She Stoops to Conquer, however, is a first-rate specimen of the comedy of intrigue. The best proof of its superiority over The Good-Natured Man is the constancy with which it has kept possession of the stage since it was produced in 1773.

Doc, New York city: If amateurs produce manuscript plays (that have been copyrighted under the present copyright law) without obtaining the owner's consent to such productions, no matter whether the performances are ostensibly given for a benefit or not, they run the risk of having to pay a fine of $100 for the first performance and $50 for each subsequent performance. They also run the risk of imprisonment in accordance with the clause in the amendment to the copyright law, which states that "if the unlawful performance and representation be wilful and for profit, such person or persons shall be guilty of a misdemeanor, and upon conviction be imprisoned for a period not exceeding one year."

WALDON FAWCETT, Cleveland, Ohio: In addition to Martha Morton and Madeleine Lucette Ryley, the women listed in The American Dramatists' Club List as authors of plays produced in this country comprise Frances Aymar Matthews, Jane Mauldin Feigl, Ullie Akerstrom, Judith Gautier, Agnes Herndon, Sallie F. Foler, Mrs. Oscar Beringer, Sadie Raymond, Mrs. Charles A. Doremus, Eunice Fitch, Ada Lee Bascom, Carrie Ashley Clarke, Marguerite Merington, Marie Doran, Mollie Revel, Alice Kauser, Ida M. Colford, Grace Livingstone Furness, Bertha Creighton, Minnie Maddern Fiske, Edith Carpenter, Estelle Clayton, Frances Hodgson Burnett, Alice E. Ives, Cecilia Logan, Mary E. Wilkins, Blanche Marsden, Mrs. Andrews, Mrs. R. Pacheco, Mrs. Cragie, Emma R. Steiner (operatic composer), Carrie W. Colburn, Katherine Stagg, Mary Magin Kate Byron, Mrs. Verplanck, Alena Earle, Lillian Lewis, Agatha Singleton, Lottie Blair Parker, and Abby Sage Richardson.

THE USHER.

Of course, the newspaper yarns as to the future of The Christian in New York after its five weeks' engagement at the Knickerbocker are premature

Edwin Knowles would have made the production at the Fifth Avenue had he been able to give it time. He has had some negotiations looking to securing the Broadway Theatre for the purpose of continuing the play should that be found desirable, but they have not reached a definite conclusion.

The Broadway Theatre, by the way, attracted the attention of Eugene Tompkins not long ago. There have been pourparlers between him and Mr. Zborowski's representatives dating back some time with reference to a lease of the playhouse. Nothing has come of it, however.

An intelligent playgoer writes me that in the successful production of Cyrano de Bergerac he perceives a "benediction" upon our stage, for the popular approval of such a literary and dramatic masterpiece proves that our public is keenly appreciative of fine things and confounds completely those managers who glibly estimate American taste in matters dramatic at the lowest possible valuation.

Cyrano is unquestionably an epochal play. Its reception in New York accords with its reception in Paris and London. And yet, if Cyrano had been presented to our so-called "leading managers" in manuscript form, is it probable that any of them would have read it through, much less seriously considered its production? I think not. You can easily imagine the managerial verdict: "Talky, dull, lacking in dramatic action—too 'literary'—a play with fifty-three speaking characters is preposterous," et cetera.

As I said recently in this column, it is to the actor-manager we must look for artistic enterprise and progress. The self-constituted arbiters of the drama who seek impudently to fetter the artist and to hold him in sordid bondage give us nothing that is not dictated by mercenary expediency, and it is useless to expect anything beyond hindrance and debasement from them.

For the beauty and the faithful spirit of his production of Cyrano Mr. Mansfield deserves high commendation. All credit must be given to his boldness, liberality and intelligence.

The weakness lies in his individual characterization. Cyrano, a great role, to be represented adequately demands a great actor. Mr. Mansfield is a good actor, but not a great one. Trained intelligence can compensate for physical and temperamental limitations only in a certain degree. The result in this case is that a defective Cyrano is presented, one that only occasionally and unevenly resembles the creation of the poet.

And yet if one were asked to name an actor who would realize the character more satisfactorily the task would puzzle. Mr. Coghlan is a better actor than Mr. Mansfield and I should like to see him in the part. Salvini in his youth would have realized it. Mr. Dodson, in the opinion of many, could play it as well as Mr. Mansfield.

There has never been a more notable improvement shown in the conduct of a weekly journal than the *Criterion* is revealing under J. I. C. Clarke's editorship.

Strength and ability are bringing the *Criterion* to an enviable position of influence. When one turns from the sloppy and corrupt editorial columns of some of our presumably commanding dailies to the clean, vigorous, independent pages of this periodical one readily understands its rapid progress.

The *Criterion* was enlarged last week and the price reduced—an unusual move that is certain to vastly widen its sphere of circulation.

Throughout his busy life the late Oakey Hall was more or less associated with the stage. He delighted in the drama, and his recollections of persons prominent in metropolitan theatrical circles for forty years were vivid and voluminous.

In 1875 his play, Crucible, was presented at the Park Theatre and, at the age of fifty, he made his debut as an actor in the leading part. Both the play and player failed, and Crucible came off in three weeks. At that time Mr. Hall was interested in the Park as co-lessee with William Stuart.

Articles on the stage from Mr. Hall's pen appeared frequently in various publications. He wrote London letters to THE MIRROR during the space of a year or more.

His personal qualities were unusual. His friendship once given was true as steel. His enemies feared him; he was an implacable foe. As lawyer, politician, journalist, orator and wit he won distinction, and had he devoted his energies throughout his life to any one pursuit he could have reached a place of eminence.

The theatrical department of a Syracuse newspaper on Sunday last sported the significant caption "Concerning the Players' Trade."

Does this mean that one journalistic convert to the views of the Six Little Tailors of the American theatre has made its appearance at last?

AN ITALIAN FIRST PERFORMANCE.

Madame Anita Vivanti Chartres entered the room breathless and smiling. "I fear that I have kept you waiting," she said apologetically. "But no doubt you have prepared your revenge by inventing many questions to ask me. You want to hear about La Rosa Azzura—The Blue Rose? The theme of the tragedy is the quest of happiness—the longing for something more beautiful in life than life ordinarily supplies. It was first produced, you will remember, at Bologna, in July of this year.

"The initial performance was quite exciting enough, I assure you. But in order that you may understand, I must let you know something of the condition of literary and political affairs in Italy. There are, at this time, two schools of literature—one represented by D'Annunzio, whose first principle is to present the ugliest and gloomiest ideas expressed in the most beautiful phrases, and the other, the school to which I myself belong, values above everything the theme, the argument, the reasoning. Between the followers of these two cults the bitterest feeling exists, and among the students in Bologna there are many admirers of D'Annunzio.

"Now the political situation—as it relates to the subject. For a long time the Republican party was headed by Giouse Carducci, the poet, who is an intimate friend of my husband's and of mine. A few years ago Carducci's opinions changed completely, and he became such a firm supporter of the Queen that he wrote a poem in her honor. Upon this his former friends became his bitterest foes. He retired from public view, and for eight years did not even visit the theatre. Consequently, when he announced that he would be present at the production of The Blue Rose his enemies welcomed the opportunity to make a demonstration against him. His friends warned him not to go. My friends, also, warned me against the D'Annunziani.

"This, then, was the situation when I drove to the theatre of Bologna for that first performance. As I stepped from my carriage the students loitering at the entrance said, 'This evening, if God wills, we shall hiss.'

"The play proceeded through three acts without interruption. I was called before the curtain four times. Now, one of my characters in the drama is an artist, Barbella, who represents the cult of D'Annunzio. He it is who says, 'If God has not made roses blue then He is not a poet.' The blue rose, you see, is the symbol of a non-existent thing. To this man Barbella, one of the other characters, exclaims, 'You, *you* are the disease of Italy!'

"When this speech was delivered, in the fourth act, the friends of D'Annunzio hissed, and a certain Republican, one of the foremost of Carducci's opponents, arose from his seat and whistled. It was his opportunity to hurt us both. Carducci, unable to contain himself, stood in his box, and, shaking his fist at his enemy, across the theatre, cried 'Vigliacco! Vigliacco!' which in English would be 'Coward! Coward!' Chaos then reigned. Cries arose and counter cries, and the curtain fell in the midst of tumult.

"This is the story of the advent of La Rosa Azzura. The representative of the *Figaro*, not understanding the underlying causes, supposed that the demonstration was entirely against the play itself, and so reported the incident to his paper. On the second night the performance was applauded from beginning to end.

"Gramatica will play it regularly in Italy this season, and the newspapers there are printing column after column in its praise. Signor Compare Turridu, the critic, concludes an article in the leading Bolognese paper thus: 'The Blue Rose, as it stands, is worth three-fourths of the entire body of Italian drama.'

"Carducci, in a letter to my husband—here it is—writes: 'Your wife's genius is continually increasing. In this, her last, drama, the subject, its originality, the variety of the action, the psychological intention, the handling, the unity, the dialogue—all are excellent. She has "arrived," and will rise still higher. The future is hers. This is not my opinion, but that of many of the best critics in Italy.'

"Also the Queen, to whom I was presented at Gressoney, has praised La Rosa Azzura. The play was written originally for Duse, who accepted it when the first act was completed, but who could not promise to produce it until late in the Autumn. I would not consent to this delay, and arranged with Gramatica for its immediate presentation. During the four days preceding the first performance at Bologna I received several telegrams from Duse—I have them here—asking me to keep the play for her. The last one was a contract of one hundred and seventeen words, offering me most liberal terms for the piece. But I cannot grant her wish except for territory outside of Italy."

"And shall we see it in America soon?"

"I cannot say. It is perhaps too Italian in sentiment for your countrymen—but I do not know."

"Will you tell me something of your plans and your new plays?" asked the reporter.

"Oh, you ask for too long a story now. You know already of the success of That Man. Yes? I am glad over that success. When the comedy was first produced I was at Gibraltar, and the officers of the ship drank to its success just at the moment that the curtain was rising in Washington. I am doing a new comedy, with music. Yes, the music is mine also. And I have plans, plans, plans—too many to tell about. I am very happy with them all."

To Lease: Popular version of *Cyrano de Bergerac*. Adapted as a romantic melodrama specially suited to STOCK COMPANIES. All speeches retarding action cut out. Short cast. Terms reasonable. Apply to Doré Davidson, stage director, Third Avenue Theatre, New York City.

GOSSIP OF THE TOWN.

The Boston Cadets' last season's musical comedy, Three Little Lambs, by R. A. Barnet, will follow A Runaway Girl at Daly's Theatre.

Fanny Rice is back in town from her country place in the White Mountains and is busy with arrangements for her coming tour. She will present this season a revised version of At the French Ball.

George W. Lederer arrived last week from England.

Two soldiers at Havlin's Theatre, St. Louis, last week, becoming excited over Lincoln J. Carter's play, Remember the Maine, climbed on the stage and, but for timely restraint, would have damaged the actor impersonating Weyler.

Fred Cohn has joined the Phelps Concert company, introducing his illustrated songs successfully. He is perfecting a novel method of illustrating by the magniscope.

Ferris Hartman and The Purser have been accorded very favorable notices by the Montreal critics.

Emma Italia received high praise from the Boston press for her work as Sunshine in The Sunshine of Paradise Alley.

A sailor was taken ill last Thursday at Wallack's while enjoying The Fortune Teller. Upon being removed to the street he became delirious and continually shouted, "Now, Bagley of the *Winslow*, you are avenged!"

Mindrop's Metropolitan Comedians, headed by Charles Townsend, opened their season and also the season of the City Opera House, Newcomerstown, O., to a packed house, Oct. 5. The company numbers thirty people, including band and orchestra, and met with cordial reception.

The Metropolitan Opera company were unable to give The Mascot at Brantford, Ont., the other night, two members declining to appear. Miss Winter, managing the company, explained the case to the audience, saying that a vaudeville bill would be given, but that money should be returned to all who wished. The audience remained and Miss Winter was cheered to the echo.

Zoe Halbert, of Tennessee's Pardner, who was engaged by Arthur C. Aiston to understudy the female roles, was taken ill with peritonitis at Evansville, Ind., Oct. 2, and returned to her home in Kansas City. She will rejoin the company upon her recovery.

In the recent announcement of the opening of The Victorian Cross, the name of Aida Rivers should have appeared instead of that of Louise Horton.

Edward A. White, of Company B, Eighth N. Y. Vols., has been sent by the Actors' Fund to the New York Post Graduate Hospital, where he will be glad to hear from his friends. Mr. White was with A Southern Romance last season, and went to Chickamauga with the Eighth.

Mrs. Llewellyn is recovering from the effects of an accident that occurred at Broadway and Thirty-ninth street three weeks ago, when she was knocked down and trampled upon by a carriage horse. That she escaped death was miraculous. She may bring suit against the owners of the horse.

Sidney Booth has returned to town after a visit to his family.

Lee Jarvis Jewell is still in Hong Kong, where she is composing a Chinese lullaby. "The great trouble," she writes, "is to make of Chinese music anything resembling a melody without destroying its character."

William Schrode, of the Schrode Brothers, and Sarony Lambert are at work upon a pantomimic musical comedy, which they will take on the road next season.

L. S. Gouland has retired from the management of Pickert's Comedians, and has been succeeded by J. F. Crowley, with Phil H. Irving in advance.

The Dyffryn Trio are featured with Maxwell's Stock company, and Little Ethel ("Baby Patti") is scoring a hit. Good business is reported in Indiana.

Mr. and Mrs. P. J. Toomey, of St. Louis, gave a dinner to friends on Oct. 2, at Montreal, where Mr. Toomey is painting the scenery for the new Her Majesty's Theatre.

Grace E. Perkins, professionally known as Gracia Perinski, was married Sept. 22 to Stephen H. Anderson, of this city.

Charles F. McCarthy, for five years the successor of Tony Hart with Edward Harrigan, is featured as Johanna Quinn in A Hired Girl (Eastern). Mr. McCarthy has made a most emphatic hit in the part and is the recipient of much praise from press and public. He has introduced new business and dialogue, giving excellent opportunity to display his talent.

The lodges of the Theatrical Mechanics' Association at Louisville, Omaha, and Minneapolis have disbanded.

John Francis Palmer and Mrs. Percy West (Bertine Robison), both of Waite's Comedy company, were married on Oct. 6 at Newburgh, N. Y.

G. Campanari, T. and J. Adamowski, Mrs. H. Davenport and Dorothy Davenport arrived last Friday from England.

The International Opera company left this city on Saturday and began their tour last night at Norfolk, Va. In the company are Clementine de Vere Sapio, Selma Kronold, Nedda Morrisson, Salvo Panbianchi, Virgilio Bellatti, Auguste Dado, H. Winfred Goff, George Mitchell, Eleanor Broadfoot, Louise Engel, Amelia Fields, Mary Helene Howe, Forrest D. Carr, and Mary Roebuck.

Marcus R. Mayer arrived on Friday from London to arrange for Olga Nethersole's coming American season.

W. D. Williams, of this city, and D. W. Williams, of Jackson, O., have divided the first prize offered by the Salt Lake Eisteddfod for the best essay upon "The Introduction of Christianity in Wales."

Alberto Lolli, son of Madame Scalchi, arrived in this country, from Italy, last Thursday and will make a long tour through the United States as correspondent of *La Stampa*, the leading paper of Turin.

Claude Hilton, of the Redmond Dramatic company, and Winifred Blair, of Broken Bow, Neb., were married on Sept. 29 on the stage of the Funke Opera House, Lincoln, Neb. Mrs. Hilton, a niece of the Governor of Nebraska, joined the Redmond company.

Manager Heinrich Conried, of the Irving Place Theatre, has been decorated with the cross of the Knights of the Franz Joseph Order, by the Emperor of Austria. Only three other living actors have been similarly honored, and the decoration is bestowed upon Mr. Conried in recognition of his many services to German art in America.

Mrs. Edwin Mordant (Virginia Stuart) has gone to Cincinnati to join Mr. Mordant, with On the Wabash.

G. Ricordi and Company, of Italy, claiming rights to the opera, La Bohème, have applied for an injunction to prevent production of the work by the Royal Italian Opera company here. A court has permitted production, however, pending hearing on Oct. 29.

A son was born to Mr. and Mrs. Ezra Kendall, at Mount Vernon, on Oct. 7. This is their sixth child. They have four boys and two girls.

Jules C. Velder is no longer with A Daughter of Cuba.

Laura Bennett joined Ward and Vokes in Indianapolis on Sept. 24, for the season.

Phil Ott and Millie True, both of All Aboard, were married at Plymouth, Mass., Sept. 28.

John T. Hanson and Maybel Drew are with Rice and Barton's McDoodle's Flats, playing with much success Mr. and Mrs. Poodle. Their specialty is one of the features of the bill.

The Mathews and Bulger company are highly successful in the Northwest. After the stars, Nellie Hawthorne is the bright particular hit. She is making a name for herself in the country, and has been praised by both press and public. Will West is also delighting the Westerners with his clever singing.

Charles A. McGrath, of the Woodward-Warren company, who was stricken with typhoid fever at Birmingham, Ala., Aug. 30, is convalescent and is now resting at Cook's Springs, Ala., prior to rejoining the company.

Elsie de Tourney's season in Joan of Arc will begin on Nov. 3 at Stillwater, Minn.

Harry J. Ridings, business-manager for Clifford and Huth in A High Born Lady, was in town last week arranging for the company's appearance this week at the Star Theatre. Mr. Ridings is enthusiastic over the success of Clifford and Huth.

Marks Brothers' Dramatic company No. 1 opened the Winter season at London, Ont., turning people away. New plays and scenery have been added, with De Voe, Will Malard, and the Grumley Sisters in specialties.

Lynn Pratt concluded his engagement with Shenandoah Oct. 1 and yesterday originated the heavy role, Paul Ilkaloola, a Hawaiian, in Roland Reed's production of The Voyagers, by Madeleine Lucette Ryley.

Manager Edwin P. Hilton reports good business for The Gay Matinee Girl in the Northwest. He has changed two of his people.

The Southern tour of the James-Kidder-Warde triumvirate will begin this week. It is probable that upon their return to this city they will appear at one of the Broadway houses.

The Sanford Amusement Company has been incorporated, under the laws of the State of New Jersey, by A. N. Sanford, James H. Robinson, H. C. Beach, James Luker, and others. All of the plays of Walter Sanford have been acquired and will be produced by the new organization.

David P. Ward left Robert B. Mantell on Oct. 1.

Maurice Darcy will retire from Why Smith Left Home next week.

Paul M. Potter arrived from London last week and will remain for a short time in New York.

F. M. Marston has retired from the cast of In Gotham at Koster and Bial's and will devote himself to oratorio work.

Duncan Preston will leave Lost in Siberia this week.

Addison Pitt and Arthur Sanders are recent additions to the My Sweetheart company.

George C. Boniface will join the Lyceum company on Nov. 22.

Della Fox appeared at the Empire Theatre, Albany, on Saturday night, in her new operatic comedy, The Little Host, written by Edgar Smith and Louis De Lange. The star appears in the role of a swell young man about town and also as a young woman. Her company includes R. E. Graham, Eugene O'Rourke, John Slavin, Hugh Chilvers, Mabel Bouton, and Alice Johnson.

Jacob Litt's suit against the Wabash Railroad for damages caused by the loss of horses and other property of the In Old Kentucky company by fire in the railroad company's cars, will be heard before Judge Garretson in the Supreme Court, Long Island City, to-day.

Eagle Lake, Texas, has a new Opera House, thoroughly fitted. J. U. Frazar & Brother, the managers, would like to hear from good attractions.

AT THE THEATRES.

Knickerbocker—The Christian.

Play in prologue and four acts by Hall Caine. Produced Oct. 10.

The Honorable John Storm	Edward J. Morgan
Father Lamplugh	R. J. Dillon
Archdeacon Wealthy	George Woodward
Lord Storm	C. G. Craig
Horatio Drake	John Mason
Lord Robert Ure	Jameson Lee Finney
The "Faro King"	Myron Calice
The Manager	Edgar Norton
Brother Paul	Frank J. Keenan
Parson Quayle	Guy Nichols
Mrs. Callender	Mrs. Georgia Dickson
Polly Love	Ethel Marlowe
Betty	Carrie Merrilees
Nettie	Perdita Hudspeth
Letty	Bessie Dunn
Liza	Edith Merrilees
Glory Quayle	Viola Allen

The play, The Christian, and the novel of the same name are two distinct and separate works. Hall Caine very frankly stated, some time since, that he had taken the characters of his book exactly as one might take any characters of history, and had built about them an edifice of fancy. The characters themselves are the same, simply recut to fit the new setting, and the soul of the book is reincarnate in the play. "My aim has been," said Mr. Caine recently to a MIRROR representative, "to construct a play which may be enjoyed and understood independently of any previous knowledge of the novel." With this laudable motive in mind, the author faced a condition which does not exist. To find an audience wholly ignorant of "The Christian" would be well nigh impossible, and therefore Mr. Caine's position as a dramatist is the harder because of his great popularity as a novelist. The play comes before people to whom Glory Quayle and John Storm are no strangers—a strongly prejudiced jury, in fact, whose opinions, be they favorable or the reverse, are not to be easily shaken. Physicians will go to see it, prepared to scoff at its inaccuracies in portraying hospital life in London; clergymen, who resent Mr. Caine's attitude toward the church; actors, ready to question the possibility of Glory's sudden triumph in a profession of which she knew nothing, and besides all these, the horde of afternoon tea authorities whose delight it will be to discover a hundred and one trifling differences which have no bearing whatsoever on the strong human heart story that Mr. Caine unfolds to them.

Before just such an audience The Christian was presented last evening, at the Knickerbocker Theatre, for the first time in New York, an audience as eager to welcome Viola Allen's stellar debut as to greet Mr. Caine's dramatic effort. But first, to the play. It begins with a prologue.

The scene of the prologue—and a beautiful scene it is—represents the tilting ground in the ruins of Peel Castle, Isle of Man. We are introduced promptly to the principals of the drama, and are brought at once into an intimate understanding of their affairs. We find that Horatio Drake and Lord Ure have known Glory for years—a difference from the novel which causes the fault finder to scribble a hasty word on his programme, and exclaim: "One!" in true Monte Cristo fashion. Glory quickly assures John Storm that she will not marry him and unfolds her plan to become a nurse in a London hospital. Thus rejected, Storm avows his intention of taking holy orders.

Two years presumably elapse between this and the rise of the curtain on the first act. We are shown the saloon of a London music hall, and soon discover that Glory has tired of hospital life, and has made a very successful debut as a singer. The Rev. John Storm finds her here, surrounded by an admiring throng of friends. He tries to persuade her to leave it all; to say good-bye to her associates; to forsake the tawdry stage world and breathe the purer air of the world to which he himself belongs. But her face is still flushed with her new success, and, moreover, this black-garbed clergyman ill suits her present fancy. She refuses to go from the scene of her triumph. Storm lectures her and her associates in no mild fashion. He has all the vehemence of the slum missionary, backed up by the ardor of the lover. His one thought is to rescue Glory Quayle.

"Oh, it is a duel?" says Lord Robert Ure. "Yes," answers the preacher, "a duel; you for her body, I for her soul." And, as the curtain falls, the former is apparently the victor.

The club room of John Storm's church in Soho is the scene of the second act. Here the rector is told, by some of Glory's friends, that the church has been bought by Drake, who intends to demolish the building in order to enlarge his music hall. The triumph of the bad over the good is very forcibly brought out in this every-day business transaction. It so enrages Storm that he orders the news bearers from the church, at the same time protecting them from his still more angry followers, who are keen to mete out bodily punishment to them then and there.

The third act, which takes place in Glory's rooms at the Garden House, Clement's Inn, is the most intensely dramatic of all. A merry party of the singer's friends breaks up in a quarrel over John Storm. It appears that Lord Robert has succeeded in turning the tide of popular feeling against the clergyman and from the street below rises the angry shout of the mob in pursuit of the Christian. He comes to her door and demands admittance. She permits him to enter and finds herself confronted by a madman who, in his desperation, would kill her in order to save her soul from stain. Glory, however, is thoroughly sensible of the power of her own physical beauty. She declares her love for him, and cries: "Look, look at me, John." And the murderous hand of the saver of souls is stayed by the passionate love of the man.

In the fourth act we are again in the club room of St. Mary Magdelene's Church, Soho. Poor John Storm is forsaken by all his friends save Glory Quayle. He has been ordered to leave London by Lord Robert. It is a dark hour, indeed, but the dawn soon comes in the form of a present, from Horatio Drake, of the church building in which he has labored so long and earnestly. We look forward, with morbid anticipation, to a death bed finale, but John Storm, like Tiny Tim, does *not* die, and those of us who are optimists leave the theatre with the firm belief that the troubles and sorrows of the hero and heroine ended with the fall of the curtain

Mr. Caine has made a very effective drama, telling in the same way that his book is strong, and always interesting, if sometimes a bit crude dramatically. The lines are well written, of course, and the climaxes are attained with agreeable absence of effort. The spirit of the novel is preserved admirably, for the most part, and the characterizations are tolerably distinctive.

Miss Allen has never been cast more happily than as Glory. In appearance, in every action, in every thought she embodied admirably this somewhat headstrong young person, and her talents shone most delightfully in depicting the varying emotions alloted to the adventures of the Manx girl. Miss Allen exhibited often a dash that she has seldom had opportunity to display, and her enjoyment of the role was obvious.

Edward J. Morgan was finely intense, rugged and strong as the much troubled John Storm. He was greeted heartily, and his performance proved what a capital player he is. His powerful scenes were all the stronger for their unstudied effect, and the mingled courage and pathos of the part were shown in bold drawing. C. G. Craig was excellent as Lord Storm, and so were John Mason and Jameson Lee Finney as the uncomfortable Drake and Ure. George Woodward, R. J. Dillon and Guy Nichols were competent clerics, Frank J. Keenan was capable as Brother Paul, as were Myron Calice and Edgar Norton in the roles of the "Faro King" and the manager.

Mrs. Georgia Dickson carefully played Mrs. Callender, and Ethel Marlowe, Perdita Hudspeth, Bessie Dunn, Carrie and Edith Merrilees were felicitously cast as music hall girls and others of London. The occasional attempts at a dialect were rather unhappy, but the stage management of Mr. Keenan, especially in the mob scenes, was capital. The play is handsomely mounted and nicely dressed.

Star—A High-Born Lady.

Farce-comedy in three acts by Herbert Hall Winslow. Produced Oct. 10.

Cornelius O'Donovan	Harry E. Fisher
Doctor Sickewell	Samuel J. Adams
Buck Ragtime	Joseph J. Carroll
Casey	
Harold Brown	William C. Lowther
Yvette Yellow Label	Lydia Trenaman
Beatrice Bunchlight	Gladys Leslie
Sophie Sudden	Bijou Russell
Fannie Farie Foote	Francis Bayless
Tottie Spangleback	Estelle Hamilton
Lucille Lovingboyrd	Valerie Montague
Hypatia Highstepper	Marguerite Adams
Dolly Ducketts	Pearl Ridings
Smut	Tommy Edwards
Dot Short	Maggie Harris
Sue Brette	Esher Sisters
Dorothy Dimple	
Policeman	Walter Brown
Flossie O'Shaughnessy	Maud Huth
Willie Du-Much	Billy S. Clifford

Persons who passed the Star Theatre last evening may have thought there was a riot in progress in the lobby, as the space between the box-office and the street was filled with a pushing, hustling crowd who seemed filled with the desire of storming the place. They were not rioters, however, but lovers of fun, who were going in to see Billy S. Clifford and Maud Huth in their farce-comedy, A High-Born Lady. The house was filled to its utmost capacity with an audience which howled its approval of one of the funniest farce-comedies seen here in many a day.

The plot is simple, and runs about as follows: The hero (Mr. Clifford) loves the heroine (Miss Huth), who is a music hall singer, in spite of the objections of his uncle, an Irish gentleman who barks like a walrus whenever things don't please him. The uncle sends the hero to Europe, and the heroine goes out West and marries an Irishman who dies at once, leaving her his money, on condition that she retains his name for five years. The hero and the heroine, who returns as "a high-born lady," meet and marry secretly, and the keeping of the secret of the marriage furnishes the rest of the plot. When the secret can be kept no longer they confess and are forgiven, and the plays ends happily, as all good plays should.

The plot does not interfere in any way with the enjoyment of the audience, who laughed until they were tired at the very funny complications and applauded the efforts of the clever company to the echo.

To the credit of Clifford and Huth be it said that they have surrounded themselves with a first-class company of funmakers, who have full opportunity to go in and do everything they know how to do in the way of amusing an audience. There are two screaming situations in the second act which made tremendous hits. In fact, there is not a dull moment in the piece, which is full of life from start to finish.

Billy Clifford made a big hit, and played with his accustomed spirit. He never seemed to tire in his efforts to amuse, and the others, taking their cue from him, put plenty of ginger into their work. He was warmly encored for his rendition of "Reggie the Reigning Rage," a new song which fits his well-known personality.

Maud Huth scored an emphatic hit both as actress and vocalist. She sang a new coon song called "The Doodle-Doodle Wagon's Done Got You At Last," which was redemanded again and again. "Ram a Jam" and "Winning A Home" were big hits, as usual. "Dusky Lil From Louisville" also won favor. Fisher and Carroll's Irish specialty and Samuel J. Adams' imitation of James A. Herne and C. G. Craig in Shore Acres, and his country boy specialty were well received. The Esher Sisters proved themselves good dancers.

Clifford and Huth have a winner in A High-Born Lady, if the approval of last night's audience may be taken as a criterion.

Fifth Avenue—The Rivals.

Mr. Jefferson began his six weeks' engagement at the Fifth Avenue last night. The original purpose of the actor, it is understood, was to have made it the occasion of his farewell to the New York public; but later he changed his plan, and if all goes well we shall have him with us again next year.

To lend interest to the present performance of The Rivals, Mr. Jefferson has surrounded himself with a really good company, and for this the public owes him a debt of gratitude, which in some measure may obliterate recollections of inadequacies in this respect that are associated with the dean of the American stage in the past.

Mr. Jefferson's arrangement of The Rivals is well known. It is best characterized by the now famous *mot*—"and Sheridan twenty miles away." Nevertheless, it is an arrangement that brings Bob Acres under the magnifying glass, and therein it answers Mr. Jefferson's purpose admirably.

As the adventurous and pusillanimous Bob Mr. Jefferson was as delightfully droll and whimsical as usual last night, and the large house welcomed him heartily and bestowed upon him evidences of unswerving favor.

Mr. Skinner's Captain Absolute was an admirable performance marked by grace, humor and manliness. Mr. Lackaye in Sir Lucius played with true Irish spirit. Mr. Warren's Falkland was an intelligent bit of work, while Fag was capitally acted by Mr. Woodall. Mr. Charges gave Sir Anthony the fine flavor of old comedy at its best. He was vigorous, authoritative and effective.

Elsie Leslie has developed from precocious childhood to lovely maidenhood. She acted Lydia charmingly. Miss Paget gave a fine turn to Mrs. Malaprop's verbal perversities and wore some stunning gowns in which she presented a series of handsome pictures.

The comedy was set with poor scenery, although it looked as if newly painted. The stage management was of the primitive order. Characters came on and off in front of the "tormenters," while Mr. Jefferson and members of his company interrupted the action by taking scene-calls. These were typical of many things not in the spirit of true dramatic art.

After the second act, Mr. Jefferson was called and made a characteristic speech.

Grand Opera House—West's Minstrels.

It may be stated at once that William H. West's Minstrels are all right. That was the verdict expressed last evening by an audience that filled the Grand Opera House, at which theatre Mr. West and his organization opened for an engagement of one week, and made their bow to the New York public. And the house didn't leave their verdict in doubt for a moment, either. From the rise of the curtain to its fall, every number was received with applause that was verily tumultuous.

There are so many good things on Mr. West's programme that to say which is best would be a hard task. The first part was set prettily, and was replete with merry jokes and tuneful music. There were solos by Charles Kent, Richard J. José, Carroll Johnson, and the "Cavalleria" intermezzo, by Mr. José and his quintette, comprising Clement Stewart, Ed Gorman, Charles Kent, Joseph Garland, and H. W. Frillman. In the olio Ezra Kendall had a new and witty monologue that sparkled with real fun.

Lewis and Ernest won many hearty laughs with their funny act. McMahon and King, and Eddie Horan did some expert dancing, that was much applauded. The Freeze Brothers met with favor in their tambourine spinning, and Trovollo and his automata fared likewise.

The entertainment closed with a grand march, entitled Remember the Maine, which "brought down the house," as they say in the one-night stands.

It was splendidly executed, under the leadership of Mr. West himself, who appeared as Captain Sigsbee. The costumes and settings were handsome and the music was inspiriting.

Mr. West certainly deserves congratulation for having gathered together a company of unsurpassed merit. It was not old time minstrelsy, but modern, up to date minstrelsy, excellent in every respect, and nothing to offend, and much to please.

Casino—La Boheme.

The Royal Italian Opera company, which made such a favorable impression last Spring during its initial engagement in New York city, appeared to equal advantage in Puccini's La Bohème at the Casino last evening. The opera was fully criticised in THE MIRROR when it was produced by this company last May at Wallack's Theatre.

In the present production Linda Montanari again appeared as Mimi, and Guiseppe Agostino repeated his impersonation of Rodolfo. Signorina Montanari has not entirely overcome her tendency to sing flat, but otherwise proved herself an excellent operatic prima donna. Signor Agostino possesses an exceptionally fine tenor voice, and is a splendid artist in every respect. His singing was received with rapturous applause last evening. Luigi Francessoni and Signor Cantori were seen to advantage as Marcello and Schaunard, respectively.

Signorina Eland proved a good selection for the role of the coquettish Musetta. Signor Fumagalli again doubled effectively in the characters of the Landlord and Alcidoro.

La Bohème will be repeated to-night (Tuesday), on Friday night and at the Saturday matinee. On Wednesday, Thursday and Saturday nights the company will appear in a double bill consisting of I Pagliacci and Cavalleria Rusticana. Rosalia Chalia will sing the role of Nedda, and Francesco Collenz will appear as Canio in I Pagliacci, and the Cavalleria Rusticana cast will include Signor Chalia as Santuzza, and Signor Agostino as Turridu.

American—Aida.

The Castle Square Opera company inaugurated a season of grand opera at the American Theatre last evening with what is claimed to be the first production of Aida sung in English in New York city. Considering that popular prices prevail at this house, the production may, in verity, be said to be worth the price of admission several times over. The scenery and costumes were both picturesque and effective, and the performance throughout was most enjoyable.

The chorus contingent gave evidence of thorough rehearsals, and the leading roles were intrusted to competent singers, including Yvonne de Treville as Aida, Lizzie Macnichol as Ammeris, Joseph F. Sheehan as Rhadames, and W. G. Stewart as Amanasro.

At subsequent performances of Aida Effie Stewart will alternate as Aida, William Lavin as Rhadames, Grace Romaine Ammeris, and Harry L. Chase as Amanasro. An excellent military band was introduced, and over one hundred and fifty persons were on the stage in the scenes devoted to Oriental pageants. A word of praise is due to the orchestra, which contributed materially to the success of the production.

Columbus—Leah.

The return of the stock company in a new version of Leah, by the Rev. Oliver J. Booth, of Montreal, attracted a large audience to the Columbus Theatre last night. In this arrangement of the popular German drama Rudolf is made the hero and Leah does not die, but marries and is happy ever after.

The production was carefully made, the scenery and effects were satisfactory, and the more cheerful tone of the play appeared to delight the enthusiastic spectators. Una Abell as Leah gave a strong and thoroughly artistic performance. Edgar L. Davenport was more than satisfactory as Rudolf. W. G. Beach as Nathan, Frank Mordaunt as Benjamin, Carl Ahrendt as the burgomaster, Charles Bowser as Fritz, Frank Aiken as the pastor, Effie Germon as Martha, Violet Rand as Ruby, Kate Denin Wilson as Rachel, Theodore DeVere as Herman, Donald P. Bowles as Peter, Rose Parker as Gretchen, and Alice Foland as Anna, were all well cast. Little Leah was played effectively by Baby Lil.

Murray Hill—Mr. Barnes of New York.

The Donnelly Stock company gave the careful, well staged performance of Mr. Barnes of New York, last evening, that the patrons of the Murray Hill expected of them. While every person in the long cast played his or her part earnestly and well, especial praise is due Robert Drouet for his easy, graceful rendition of the title-role. Among the ladies Hannah May Ingham, Sandol Milliken, and Dorothy Donnelly were particularly praiseworthy.

Third Avenue—Eagle's Nest.

The combination of legitimate drama and vaudeville specialties is highly approved by the patrons of this house, and in consequence the S. R. O. sign usually appears at the doorway simultaneously with the rise of the curtain every evening.

In the presentation of Eagle's Nest last evening Edward R. Mawson as Jack Trail, and Emma Bell as Sierra Suze, were especially worthy of favorable mention.

Among the vaudeville performers who appeared, Richard Pitrot, the character impersonator, won the most generous applause.

Thanks to Doré Davidson's stage management, the settings were adequate and the performance ran smoothly.

Metropolis—The Wheel of Fortune.

The Wheel of Fortune, a new melodrama full of thrilling scenes and startling situations, was given before a packed house Monday night. Murder, robbery, dynamite explosion and the collapse of a house follow in swift succession. Virtue, however, is finally triumphant and villainy is defeated, but not until the hero and heroine have accomplished numerous hairbreadth escapes. The mechanical and scenic effects are excellent and aroused much enthusiasm. The company played with fervor, and were the recipients of much applause. During the performance Florence Bindley introduced her clever musical specialty with much success. Zulika Kizko, a Gipsy, told the fortunes of the audience between the acts.

People's—The Secret Enemy.

Mr. and Mrs. Elmer Grandin (Eva Mountford) and a capable company presented last evening at the People's Theatre their sensational drama, The Secret Enemy, which had been seen hereabouts on several former occasions. A large audience applauded the many exciting situations from the murder all the way along to the ultimate triumph of justice.

At Other Houses.

GERMANIA.—Adolph Philipp appeared last Thursday in his new musical comedy, A Day in Manila, which pleased an immense audience of Tuetons. Leona Bergere made her debut at this house and established herself as a favorite.

MADISON SQUARE.—A curtain-raiser, Goodby, was shown last Thursday in front of A Brace of Partridges. H. Reeves-Smith, Cecil Thornbury, Gordon Tomkins, and Mabel Lane played cleverly to small purpose, as the material was ungrateful. On and Off will succeed this bill next Monday. The double bill will continue here two weeks.

EMPIRE.—John Drew has entered the third week of The Liars engagement.

MANHATTAN.—The Turtle continues to draw good houses.

ACADEMY.—The melodrama, Sporting Life, is proving a very good drawing card.

HERALD SQUARE.—Hotel Topsy Turvy began the second week of what promises to be a successful engagement.

GARRICK.—Hoyt's A Day and a Night continues to amuse large audiences.

DALY'S.—The delightful and wholesome musical comedy, A Runaway Girl, still holds the boards, and must be recorded as an undoubted success.

GARDEN.—Richard Mansfield's Cyrano de Bergerac began its second week before a large and keenly interested audience.

LYCEUM.—The Adventure of Lady Ursula is in the second month of its successful career.

WALLACK'S.—The Fortune Teller began its third week last night, and its success is assured beyond a doubt.

BROADWAY.—Crowded houses continue to greet Francis Wilson in The Little Corporal.

IRVING PLACE.—The Liliputians in The Golden Horseshoe began their fourth week last evening.

BIJOU.—The lovers of farce still flock to see Sam Bernard as The Marquis of Michigan.

FOURTEENTH STREET.—The Sign of the Cross opened a week's engagement at this theatre last evening. Its cast was in several respects the same as that of last season. Charles Dalton and Irene Rooke again have the leading parts. Maud Warrilow, a newcomer, appears as Stephanus.

AMONG THE DRAMATISTS.

Reginald De Koven and H. C. Chatfield-Taylor have in preparation a comedy, The Manners of Good Society, which may be considered by Julia Marlowe.

Berton and Simon, authors of Zaza, successful in Paris, will come to America to see David Belasco's adaptation of their play.

ENGAGEMENTS.

Carr and Jordan, by John F. Harley, for his Gayest Manhattan company, the former to play the Sheriff.

Landon McCormack and Roland Gerak, with Robert B. Mantell.

Alice Barnes, Ben S. Mears, and H. L. Aiken, for Elsie de Tourney's Joan of Arc; and Captain E. A. Egery, to go in advance of this attraction.

Owing to the late cancellation Thanksgiving week, Nov. 21, is open at the Music Hall, Lewiston, Maine, for a first-class repertoire company. * *

CAROLINE MISKEL HOYT.

Fold the sweet hands over the bosom white;
Draw down the blinds, bar out the glaring light;
The sweet girl-wife lies dead.

Gently smooth out the traces left by pain—
Mourn the career that never knew a stain—
Put lilies 'round her head.

Sweet memories of her shall abide for years
To comfort him who shed such bitter tears
Above her sweet repose.

So quiet she sleeps under the Autumn skies;
Ah! who can question but that God is wise
To claim so fair a rose?

And write above her "Here is one who should
Have known the joys of tender motherhood."

GEORGIA D. KENYON.

NEW YORK, Oct. 5, 1898.

Several of the yellow papers have announced that the recent death of Fanny Davenport was caused by treatment resorted to by her for the purpose of decreasing her weight.

This statement is as viciously untrue as the many sensational stories which are published from time to time about prominent members of the dramatic profession, who are always singled out for the attacks of the hangers-on in journalism, who make a living by frequenting theatrical agencies and picking up stray morsels of gossip, which are magnified and given credence by them without the most ordinary investigation. Even the dead are not sacred from such vilification.

The treatment which Miss Davenport underwent for the reduction of her weight was taken under the advice of leading physicians of the day, and was not of an injurious nature. More than that, it was taken eight years ago with entirely satisfactory results, and the actress had played steadily since that time, in perfect health most of the time, up to the time of her illness.

The cause of death given by the physicians who attended the actress was aneurism of the heart. Friends of the dead actress aver that she died of a broken heart, caused by the malignant personal attacks which were made upon her by two of the critics of this city during her recent appearance here. THE MIRROR at that time commented upon the brutally unnecessary comment that was made regarding Miss Davenport's age and other matters which were entirely out of the line of honest and legitimate criticism.

One evening paper published burlesque portraits of the actress which were of as vulgar and contemptible a nature as the printed matter that accompanied them. It is a fact that Miss Davenport, who, like all beautiful women, was conscious of the waning of her charms, suffered keenly from these gutter witticisms which were flung upon her in a city where she had known her greatest triumphs and had been loved and respected for her good qualities, her generous nature, and her devotion to the profession which she had followed since her childhood.

Whether the grief and suffering which these attacks caused were the reason for her demise it is hardly possible to say; that they hastened her end there is little doubt. A friend who visited her at her Duxbury home a few weeks previous to her death heard from Miss Davenport the story of her illness and realized how deeply the cheap attacks calling attention to the actress' loss of physical charm had depressed and pained her.

If it were possible to believe that persons guilty of such "wage earning" as this were capable of any feeling of decent regret for a cruel and unmerciful act, it is suggested that the death of Miss Davenport be taken as an example of the evil that can be done by pens and pencils dipped in the mire to befoul a woman honored in a profession that she had done so much to dignify and uphold throughout a useful lifetime ennobled by earnest work.

There's a new beauty actor in town. There are none like him—none! He is the new baritone with Francis Wilson's company, and he can wear a sword without getting tangled up in it, and he sings so that one can understand what he says as well as enjoy his splendid voice.

He is in the peach class and his name is O'Sullivan. He is "Professor Demitasse, the celebrated bungolologist," Francis Wilson says. Put all the other beauty actors beside him and he would make them all look like a now obsolete coin amounting to five cents more than a quarter of a dollar.

Henry Ward Beecher—I think it was—who said that instead of putting flowers on the bier of our friends we should throw a few bouquets at them when they were alive.

I don't know O'Sullivan—worse luck—and I have no intention of putting flowers on his bier, but here are these few simple orchids from the Matinee Girl.

Have you heard Francis Wilson talk French in the new opera?

It is a treat to hear his pronunciation and accent, and I can see whole French classes having theatre parties in the bald-head row in order to study the "u's" and "r's."

Two girls who sat in front of me began to enthuse about it. "He talks just like Professor Humph-Yah at Vassar, doesn't he? I never knew that Francis Wilson was a Frenchman!"

"Oh, yes. He's French," answered the other girl. "Wilson is only his stage name, you know!"

I notice that all the critics dwell on the dignified performance which the star gives in The Little Corporal; the absence of horse play and all that. I suppose it is all right, and that one of these days he will get serious like Hopper and try to take high notes; but I must confess that I like Wilson best when he is idiotically funny and you laugh without knowing why.

In The Little Corporal the part that pleased me most was the scene in which he puts on the Turkish costume and the turban with the long horse's tail, which fell off all the time.

I suppose that was horse play. But I liked it.

Its terrible to have such depraved tastes, isn't it?

I suppose I ought to take something for it.

But just remember The Oolah and The Lion Tamer and The Merry Monarch—they were so funny that you laugh just to remember them.

For my part I hate to see our funny men trampling the roses of Joe Millerism beneath their feet and reaching out for serious appreciation.

Just as soon as they get the legitimate laurel wreaths they are just as likely as not to wear them on one side.

And there are only just a few left—just a measly few—that are really funny. There are plenty of the unfunny kind, but we can spare them. THE MATINEE GIRL.

DEATH OF RACHEL McAULEY.

Rachel McAuley, wife of the late Barney McAuley, and herself for many years prominent in the profession, died of Bright's disease, complicated by heart trouble, at her home, 325 West Fifty-sixth Street, this city, at 12.30 o'clock yesterday morning. Mrs. McAuley had been ill for the past eight months, during which time her suffering had been very severe.

Mrs. McAuley's maiden name was Rachel Johnson. She was born in Louisville, Ky., on July 4, 1845. Her professional debut was made at the Howard Athæneum, Boston, as Parthenia in Ingomar. Shortly after this she was married to Barney McAuley. For two seasons she was leading woman at the Walnut Street Theatre, Philadelphia. Subsequent to this she became associated with Mr. McAuley in the management of Wood's Theatre, Cincinnati, and McAuley's Theatre, Louisville, appearing in leading roles at both theatres. That these ventures met with marked success was due to Mrs. McAuley's managerial ability, as for weeks at a time the entire direction of affairs would be in her hands. She also starred through the South, and became very popular everywhere. Her last engagement was in 1885, in Frank Mayo's production of Nordeck, in which she played Wanda. On May 16, 1890, she made her last professional appearance at a special matinee at Palmer's, when she played the title character in Clarisse, an adaptation by her of Dumas' Francillon. Mrs. McAuley then retired permanently from the stage, devoting thereafter her time to transactions in real estate, in which she was very successful. At the time of her death she possessed much valuable property in New York, including the large apartment house in which she lived.

Mrs. McAuley was one of the professional women who aided in the pecuniary and artistic success of the Actors' Fund Fair. Out of that success and through the energy of those same women grew the Professional Woman's League, of which organization Mrs. McAuley was always an active member, and one of its executive officers from its foundation.

Mrs. McAuley was a highly accomplished woman. She was noted for her large heartedness and her open handed charity.

Her funeral will take place to-morrow (Wednesday) morning at the Church of the Heavenly Rest.

THE ACTORS' APPEAL TO THE CLERGY.

F. F. Mackay, President of the Actors' Society, has sent out a circular letter to the clergy of the United States asking their aid in suppressing Sunday theatrical performances. After making a very concise and vigorous statement of the influence for good of the theatre, when properly managed, Mr. Mackay concludes his appeal as follows:

"Holding this view of the present situation, the Actors' Society of America, at their annual meeting, passed, by a unanimous vote, the following resolution as an expression of the opinion of the American actors on this subject:

"WHEREAS, The usages of Christian civilisation and the custom of our forefathers have ever observed one day in the week as a day of rest; and,

"WHEREAS, We believe that one day in the week may be, with advantage to the actor, always respected as a day of rest and moral culture; therefore

"RESOLVED, As a Society that we object to theatrical performances at any hour of the day on Sunday, and will always use whatever legal influence we may have to suppress the same.

"And now, Reverend Sir, we come to ask your co-operation in the work of making this resolution produce the intended effect, by calling the attention of the Aldermen of your town, the Legislature of your State and the people of your vicinity, as well as immediate congregation, to this much-needed reform in the interest of art, science and morals."

At the meeting, on Saturday morning, of the Board of Directors of the Actors' Society it was decided to hold the annual meetings, henceforth, in June instead of in August. The initiation fee was fixed permanently at $6, and the dues will be $3 per year. George D. Macintyre and Charles G. Craig were elected to fill vacancies on the Board of Directors.

THE NATIONAL DRAMATIC CONSERVATORY.

The formal opening of the October term of the National Dramatic Conservatory took place at noon yesterday at its theatre in the Berkeley Lyceum. The lower part of the house was comfortably filled with students who have come from all parts of the country, and many more have still to come to commence with the November classes

F. F. Mackay, one of the directors, delivered an address of welcome, and explained in detail the art of acting. He also told the students what was required of them during the Winter months. Mr. Mackay was continually interrupted by applause.

Mrs. Eleanor Georgen, associate director, then impressed upon the students the absolute necessity of promptitude and diligent application. Nothing would be left undone by Mr. Mackay, herself and assistants to advance the best interests of the students.

The class work will commence to-day, and the November term later in the month. The success of this institution seems to be assured.

FUNERAL OF A. OAKEY HALL.

The remains of A. Oakey Hall, who was widely known as a journalist, an actor, and a former Mayor of the city of New York, will be buried to-day.

The funeral services will take place at St. Leo's Church, in East Twenty-eighth street, at 11 o'clock, the Rev. Father Ducey officiating.

Members of the Players', Lambs, and Press clubs and of the Tammany Society have been chosen to act as pall-bearers.

REFLECTIONS.

It is said that the company now playing at the Manhattan Theatre will be made a permanent organization, with Anna Held added as its principal member. The company will appear in adaptations of French comedies.

Charles T. Dazey is in town after a pleasant Summer at Twilight Park, in the Catskills, where he has a cottage. Mr. Dazey in ten days will go West. He has nearly completed a new play.

Courtney Barnes Raymond is seriously ill in a private sanitarium at Stamford, Conn.

D. M. Halbert, of the Chicago *Post*, and Lyman B. Glover, of the Chicago *Times-Herald*, were among the visiting critics who saw the first performance of Cyrano de Bergerac in this city.

William Winter returned from California recently, leaving Mrs. Winter and their daughter at his cottage in Southern California. They will remain a few weeks longer before coming East.

It is reported that Charles H. Hoyt will receive the Democratic nomination for Assemblyman from the Twenty-fifth District.

J. E. Toole is enjoying still another successful tour in his popular repertoire. His recent engagement at the People's Theatre in Killarney and the Rhine proved one of the best weeks yet played at that house this season.

John Jennings has not signed nor even negotiated with the Where is Benson people, notwithstanding reports to the contrary.

Charles Avery, the clever little comedian, has signed with H. R. Jacobs' Columbian Stock company for Ottawa, Canada.

Fannie Tewksbury De Lacey was granted a divorce from her husband, Arthur Victor DeLacey, on Oct. 7, at Auburn, Me.

Mrs. James L. Carhart (Irene L. Carhart), has been ill at Gloucester, Mass., for the past four weeks from nervous prostration, verging on heart failure.

James W. Bankson has made a pronounced success as Montmorency with Charles Coghlan in The Royal Box.

Albert Gran, now at Bergen, Norway, expects to resume his work in America in a few months.

D. B. Theise, formerly treasurer at the Metropolis Theatre, has assumed the editorship of the *Opera Glass*, a weekly publication recording the attractions at the local theatres.

It is said that the Boston union of Theatrical Stage Employes endeavored to prevent the setting of the scenery of The White Heather in that city last night by bringing their influence to bear on the stage employes of the White Heather company, who were said to be members of the union, but that the latter refused to stop work.

Members of "The Little Church Around the Corner" purpose to erect a memorial to the late Rev. Dr. George H. Houghton, rector, in the form of a new tower on the church edifice.

The two healthiest and happiest looking people on the Rialto the other day were John Webster and Mrs. Webster (Nellie McHenry). "We came in from the Highlands to shake hands with our friends, attend to some business matters, and take a new guest back with us to the cottage by the sea," said Miss McHenry. "Have I recovered from my illness, did you ask? Indeed, yes—never felt more thoroughly well in my life!"

SAID TO THE MIRROR.

JAMES R. WAITE: "The back page advertisement in THE MIRROR of the amusement company of which I am president has brought the most satisfactory results. Communications from all over the United States and even Europe in answer to it testify to the widespread circulation and excellence of THE MIRROR as an advertising medium."

PHILIP ROBSON: "Kindly correct the statement that the engagement of the Boston Opera Comique company was canceled by the management of the Lyceum Theatre, Fall River, Mass. As a matter of fact, after playing the house for one performance, I canceled the engagement myself."

JOHN F. HARLEY: "Kindly say that the vague rumor to the effect that our El Capitan company is doing poor business, is quite unfounded. The reports from THE MIRROR correspondents, telling of good business wherever the company has appeared, are the best proofs of the falsity of the rumors."

ED N. MCDOWELL: "I have received a Hogan's Alley lithograph ticket, signed 'E. J. McDowell.' I was with Hogan's Alley No. 2 for two seasons, and this person must have taken the name of McDowell to mislead. Kindly warn managers, as it is an injury to Gilmore and Leonard and to me. I am now managing Town Topics."

COLONEL T. ALLSTON BROWN: "The so-called new song, 'When the Pigs Begin to Fly,' which Ellaline Terriss is singing in A Runaway Girl at the Gaiety Theatre, London, was sung in this country by Ada Richmond many years ago. A member of Lydia Thompson's company also rendered this 'new ditty' here in New York away back in the dim past."

FUND TRUSTEES' MEETING.

The October meeting of the Actors' Fund trustees was held last Thursday. There were present Louis Aldrich, Frank W. Sanger, A. A. McCormick, A. M. Palmer, Antonio Pastor, Francis Wilson, John Drew, De Wolf Hopper, F. F. Mackay, Harrison Grey Fiske, and William E. Sinn. The usual routine business was transacted. Immediately after the meeting adjourned the Benefit Committee held a conference in order to arrange a plan of work for the season. It is likely that a big performance will be given in New York next month.

TESTIMONIAL TO MR. COULDOCK.

A testimonial to the veteran C. W. Couldock is being arranged by Joseph Jefferson and others. It is scheduled for next month, and efforts will be made to make the event notable, artistically as well as financially.

NOTABLE RECRUITS TO VAUDEVILLE.

Amelia Summerville and Max Eugene will make their vaudeville debut at Proctor's next week. Miss Summerville will present a one-act comedy, entitled Kyd's Bride, and will be assisted by May Wheeler and Myron Leffingwell. Mr. Eugene's fine baritone voice will be heard in operatic selections.

FUNERAL OF CAROLINE MISKEL HOYT.

On Tuesday morning a special train bore the remains of Caroline Miskel Hoyt and her infant son from this city to Charlestown, N. H., where, in the afternoon, the funeral services took place at Mr. Hoyt's country home.

Mrs. Scales and Sallie Scales, the mother and sister of Mrs. Hoyt, the bereaved husband and many professional friends of the dead actress formed the funeral party.

The Rev. Alfred H. Wheeler read the Episcopal burial service at Charlestown, and the remains were placed, temporarily, in the village receiving vault. Later they will be interred in the Hoyt family lot, where a tomb is being built for their final resting place.

The floral tributes, which came from many of the most prominent members of the profession, were exceedingly beautiful. Among them was a large cross of pink roses, bearing the inscription "Last Act."

The pall bearers were Harry Conner, Frank McKee, Lloyd Wilson, Arthur Voegtlin, H. W. Bond, Otis Harlan, E. M. Dasher, and W. H. Currie.

The accompanying portrait is of Mrs. Hoyt in the last character in which she appeared, that of Grace Holme in A Contented Woman.

THE STOCK COMPANIES.

The production of In Mizzoura at the Theatre Francais, Montreal, week of Sept 26, was received with the greatest enthusiasm. Those who have seen the play in other cities declare that outside of Mr. Goodwin's no such presentation of the famous play has yet been given. Hallet Thompson made a characteristic and clever Jim Radburn. Thomas J. McGrane was warmly welcomed back to the stock company and was particularly good as Joe Vernon. The best character work was done by Harry W. Rich. Messrs. Sherman Townsend, Chauncey, Rae, Robertson, and Drew Morton were also pleasing. L. C. O'Brien did a splendid bit as the negro. Charlotte Deane, Esther Moore, Nellie Callahan, and Molly Ravel were all very good, Miss Deane adding much to the splendid reputation she has made this season.

* * *

That the people of St. Louis appreciate a good stock company is made evident by the excellent attendance at the Imperial Theatre. This week an elaborate production of Richard III. is being done, with Lawrence Hanley as Richard, Minnie Seligman as Queen Elizabeth, Nellete Reed as Queen Margaret, and Grace Henderson as Lady Ann. Richard III. will be followed by The Crust of Society.

* * *

The Albaugh Stock company gave excellent performances of Niobe at the Lyceum Theatre, Baltimore, last week. The company is exceedingly popular collectively and individually. Jennie Kennark, Leonora Bradley, Miss Rivers, Grace Mae Lamkin, Beth Franklyn, Miss Hammack, Miss Spencer, John Flood, Scott Cooper, John T. Craven, Mr. Dwyer, and Frank Rolleston all contribute to the general success. The stage settings, under Percy Winter's careful direction, receive much favorable notice.

* * *

The Girard Avenue Stock company, Philadelphia, presented last week The Private Secretary to large audiences. Hits were made by Edwin Middleton as Rev. Robert Spaulding, George R. Edeson as Cattermole, Joseph Kilgour, and Edwin Emery. George Barbier, Frank Roberts, Emma Maddern, Valerie Bergere, Daisy Lovering, and Miss Pennoyer completed an excellent cast.

* * *

Olive Berkley writes to THE MIRROR to state that she is not with the Woodward Stock company at the Creighton Theatre, Omaha, as has been reported, but is playing with the Standard Theatre Stock company, Philadelphia. Gertrude Berkley is with the Omaha company.

* * *

Dore Davidson and Albert Ellery Berg are adapting Cyrano de Bergerac for early production by the stock company at the Third Avenue Theatre in this city.

* * *

William Courtleigh and Emmet Corrigan have signed with the Columbus Theatre Stock company.

* * *

To her many successful impersonations Sarah Truax added, week of Sept. 26, that of Marguerite in Friends with the Bastable Theatre Stock company, Syracuse. Of this character it was said by local critics that Miss Truax invested it with a gracious charm and a dramatic strength that contributed immensely to the success of the play.

* * *

Joseph O'Meara, of the Brady Stock company, Cincinnati, made a distinct hit as Spider in The Silver King last week, all of the local critics giving him very favorable notices.

* * *

Clark D. Brown, of the Imperial Theatre, St. Louis, was married in that city on Oct. 7 to Nellie E. Waters, of Little Falls, N. Y.

* * *

W. H. Pascoe has been specially engaged for two weeks with the Park Theatre Stock company, Brooklyn, with which company Zenaide Vislaire Williams has signed for ingenue roles.

* * *

Mollie Revel, after four weeks with the Theatre Francais, Montreal, will join the Toledo, Ohio, Stock company next week.

THE VAUDEVILLE STAGE

THE GIRL WHO WROTE "ROSIE O'GRADY."

MAUDE NUGENT.

Maude Nugent, whose picture appears above, is known all over the world as "the girl who wrote 'Sweet Rosie O'Grady.'" Wherever there are people who are fond of music which is so tuneful and simple that it can be whistled after one hearing, there can be found copies of "Sweet Rosie O'Grady" and "Mamie Reilly," another of Miss Nugent's compositions, which has won nearly as much popularity as her first effort.

Miss Nugent is a native of Brooklyn, which is now a part of Greater New York. She made her first appearance in New York at the Madison Square Roof Garden, where her cleverness attracted the attention of the ever-alert Tony Pastor, who engaged her to appear at his house for one week. During that week she made such an impression on his patrons that Mr. Pastor kept her in his bill for ten weeks. During that time news of her success reached William Harris and Charles Frohman, who secured her as a special attraction for their revival of Thoroughbred at the Garrick Theatre. It was at this house that Miss Nugent introduced for the first time in America "Sister Mary Jane's Top Note."

Miss Nugent has appeared with success in all of the big cities of the United States. When she played in San Francisco the critics voted her the best serio-comic who had ever visited the coast. For two seasons she was the leading attraction with William Jerome's Herald Square Comedians. Miss Nugent likes to change her repertoire frequently and is fond of trying new songs. She was the first to introduce "Mary's Learning Something Every Day," "The Sporty Widow Brown," "Plain Little Every-Day Girl," "Daddy's Gone to New York," and many others. Besides "Mamie Reilly" and "Sweet Rosie O'Grady," Miss Nugent has written "I Haven't Been in New York Very Long" and "Sweet Little Tootsie-Wootsie," her latest effort, which has just been published and which promises to be as big a hit as any of the others.

When she made her reappearance recently at Pastor's Miss Nugent surprised and delighted her admirers by her dancing. She introduced many original steps, and proved that she is just as clever with her feet as she is with her head, which is saying a great deal.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

J. H. Stoddart, the veteran actor, heads the bill, presenting the telegraph scene from The Long Strike. The others are Tim Cronin, monologist and mimic; Morton and Revelle, comedy duo; Zelma Rawlston, the American Vesta Tilley; the Behrwell Trio, flying ring act; Emma Carus, contralto; Iler, Burke and McDonald, acrobatic comedians; Brady and Johnson, comedians; Eldora and Norine, equilibrists; Tom Hefron, one-legged dancer, and Dudley Prescott, the human brass band. The biograph and Timely Topics views are retained.

Pleasure Palace.

S. Miller Kent makes his reappearance on the vaudeville stage as a star, in a comedietta called Jack's Past, in which he is assisted by Agnes Reilly Morse. The bill also includes Laura Burt, in her novel specialty; the Rossow Midgets; Press Eldridge, comedian; Josephine Gassman, singer of coon songs, and her pickaninnies; Lotta Gladstone, monologist; Stirk and Anita, aerial performers; the Five Cornallas, acrobats; Edna Bassett Marshall, comedienne, and the perennial war-graph.

Proctor's.

Minnie Dupree makes her vaudeville debut in a comedietta called Dr. Deborah's Elixir, assisted by Theodore M. Brown. Camilla Urso, the violinist, makes her first appearance at this house. Harry Lacy and Ida Van Siclen present a new comedietta, One of the Old Guard. The others are Lew Bloom and Jane Cooper, comedy duo; Ward and Curran, comedians; Mlle. Orbasany's trained cockatoos; Diana, mirror dancer; the Seven Reed Birds, entertainers; James Richmond Glenroy, comedian; Ella Morris, ventriloquist, and Lenton Brothers, acrobats. The war-graph is still a feature of the bill.

Tony Pastor's.

Tony Pastor heads the bill, and is surrounded by Mr. and Mrs. Arthur C. Sidman in A Bit of Real Life; J. K. Emmet, Anna Mortland, and Baby Beatrice, in a new Fritz sketch; Jack Everhardt, boxer, assisted by Lottie West Symonds, vocalist; Nellie Burt, comedienne, who has just retured from England; the Brilliant Quartette, burlesquers; Lawrence and Harrington, comedy duo; George E. Austin, comedian on the wire; McWatters and Tyson, comedy duo; Kelly and Reno, comedy acrobats; Grace Smith, bicyclist; Derenda and Breen, club jugglers; Sunderland and Fooda, the dancing dolls, and the Carlons, comedy duo.

Koster and Bial's.

Several new features are introduced this week in In Gotham, including a new rain ballet, with real rain and real umbrellas, in the Catskill Mountain scene. The cast has been improved by the addition of Nellie Butler. The olio is the same as at the opening, and includes the Sisters Merkel, the Five Bennetts, the Brothers Mariani, the musical Avolos and Blanche Delliere.

Harlem Music Hall.

In place of a house bill, Isham's Octoroons are giving a week of rag-time opera here.

Weber and Fields' Music Hall.

Hurly Burly, with its many new features, is still drawing crowded houses. In the olio this week are the Avolo Brothers, horizontal bar performers, and Wilmer, who makes pictures with colored sands.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—Two new burlesques, The Mock Turtle and A Warm Reception, go with an olio introducing Jennie Yeamans, Annie Hart, Fatima, Brothers Abacco, Paulo and Dika, Jeanette Barrington, Nellie Seymour, Ramsey Sisters, and the living pictures.

MINER'S BOWERY.—Flynn's Big Sensation Double Show presents two burlesques, and has in the olio Baker and Lynn, Bryce and Inman, Lina and Vani, Nunn and Bradford, and Grundry, Murray and Grundy. Irwin Brothers' Venetian Burlesquers follow.

LONDON.—Ed F. Rush's Sporty Widows provide two burlesques and an olio showing Gertie Golden, the Helstons, La Moyne Brothers, Minnie Cline, Sheehan and Kennedy, Urline Sisters, A. C. Lawrence, and Brannan and Collins. Miss New York, Jr., next week.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories bloom this week, introducing Dorothy Neville, Miles and Mignon, McPhee and Hill, Preston and Balmaine, Four Bellville Sisters, McCabe and Sabine, and West and Fowler.

DEWEY.—The European Sensation company, with Nini Diva as the special feature, is the attraction. An excellent concert was given here on Sunday evening, Oct. 9.

CHANGE IN PRICES AT KEITH'S.

A slight change was made yesterday in the scale of prices at Keith's Union Square Theatre. It was formerly the custom to charge 50 cents for the entire orchestra, "first come, first served," but under the new plan several of the front rows of the orchestra will be reserved and sold at 75 cents. This change has been made necessary by the overflowing business which prevails at this popular house. Many patrons who do not wish to leave their homes at six o'cock in order to get seats are perfectly willing to pay the extra charge when they know that they can get seats when they arrive at the theatre. In Boston Mr. Keith's scale of prices is higher than in New York and the house is crowded all the time. The expense of giving a good vaudeville entertainment is now much greater than it was when the old scale of prices was arranged, and the advance is justifiable on that account.

KITTIE MITCHELL CONVALESCING.

Kittie Mitchell, the "Lady Graceful" of the vaudeville stage, who has been seriously ill for the past ten weeks, has gone to Baltimore to have one of her eyes treated for an affection which resulted from her illness. She is staying at the home of her friend, Mrs. Thomas Peasley, and will not resume her stage work until she is thoroughly cured. Miss Mitchell has endeared herself to the patrons of vaudeville, and her thousands of admirers will earnestly hope that she may be her merry self in a very short time, and that her dainty art will have lost none of its perfection when her smiling face is seen again behind the footlights.

PROFITS OF THE LONDON PALACE.

The directors of the Palace Theatre, in London, met the other day and decided to pay a dividend of thirteen per cent. for the last six months. In March last they declared a dividend of seven per cent., so that the total for the year is twenty per cent. It is no wonder that shares of stock in prosperous music halls in England are in demand, and that the speculative Britons fall over one another whenever there is an opportunity of investing in any new vaudeville scheme which promises big returns.

MARIE JANSEN IN GREAT DEMAND.

Marie Jansen will make her vaudeville debut at Hyde and Behman's Theatre in Brooklyn on Oct. 31. Her agent, Robert Grau, has had no difficulty in filling her time solidly up to March, 1899, and is now engaged in booking her for the following season. Miss Jansen is a success before her debut, and it is said that her specialty will justify the confidence managers are placing in her as a drawing card.

A THREE STAR COMBINATION.

Isabelle Evesson, Rose Eytinge, and Clement Bainbridge, who are presenting Augustus Thomas' one-act play, That Overcoat, in vaudeville, are traveling as a company, no one member being featured above the others. All are excellent in their parts, and they give a smooth, even performance of the smart little comedietta which would be impossible to players less skilled in their art.

LAURA BURT WILL RETURN.

Laura Burt, who has signed to play an important role in A Dangerous Maid at the Casino, has been compelled to cancel a number of vaudeville dates. She will make up by playing them in the Spring, and the managers who are disappointed can obtain information about her plans from her agent, Robert Grau.

WILDER GETS OFFERS.

Marshall P. Wilder, the greatest drawing card on the Y. M. C. A. circuit—the merry little man who has for years catered to the most select church and lyceum audiences—has been overwhelmed with offers from the managers of the continuous houses throughout the country, but, like B'rer Rabbit, "he lay low." Ever since Marshall's picture in his letter-reading specialty has been shown on the biograph, the managers and agents have been of the opinion that he would make a big hit as a vaudeville headliner.

A MIRROR man met Mr. Wilder on Broadway one day last week and asked him about these rumors concerning a possible debut in vaudeville. "Well," he said, with a twinkle in his eye, "I have had offers that would stagger even bigger men than myself, but so far I have been firm in refusing them. One manager has made me an offer of $1,000 a week for four weeks, and innumerable agents have offered me time at astonishingly large figures. I tell you, my boy, it puts one into a brown study when such strong financial inducements are held out. However, I have been, and am still, successful in my peculiar field, and I see no reason for leaving it. Still, you know how it is, you know."

Then the little humorist assumed a very serious expression, as though the problem were weighing on his mind, said "good day," and strolled down the street.

HAMMERSTEIN'S PLANS FILED.

The plans for the new Victoria Music Hall to be built by Oscar Hammerstein at Seventh Avenue and Forty-second Street were filed last week by the architects, J. B. McElfatrick and Son. The building will be four stories in height, built of light brick, with a facade in Colonial style, and a balcony at the second story. It will have a frontage of 100 feet 4 inches and a depth of 131 feet. There will be two balconies, the first one being devoted entirely to large boxes. There will be no gallery. An entirely new feature will be two promenades on either side of the parquet, which will be roomy enough for almost the entire audience to stroll around in. The seating capacity will be as follows: First floor, 522; box tier, 110; balcony, 395; total, 1,027. The estimated cost is $50,000, and it is expected that the building will be ready for occupancy in January. The interior of the house will resemble the London Empire in many respects. Besides superintending the construction of the building, Mr. Hammerstein is busy evolving a novel entertainment for the opening.

A NEW EXCHANGE.

James Phelan Cuddy and Frederick Hylands have started a new amusement exchange at 41 Union Square. They will book performers for clubs, lyceums and entertainments, and will also do press work. Mr. Cuddy was formerly press agent of Proctor's Theatre, and Mr. Hylands is well known among vaudeville artists as a clever pianist and leader.

SIR ALL NOSE IS THE TITLE.

Weber and Fields have decided on the title of the burlesque on Cyrano de Bergerac, which will be produced at their music hall about the first week in November. It will be called Sir All Nose. Harry B. and Edgar Smith are now at work on the burlesque. It will be substituted for the second act of Hurly Burly, and will be produced on a very elaborate scale.

MEYERFELDT RETURNS HOME.

Morris Meyerfeldt, general manager of the Orpheum circuit, was in New York last week attending to some business matters in connection with the circuit. He left on Sunday for San Francisco in a thoroughly happy frame of mind over the success of the outcome of his trip.

THE BOYS' BAND IN BOSTON.

The Hungarian Boys' Band was taken over to Boston on a special car on Saturday last by E. Z. Gerauld, assistant-manager of the Union Square Theatre. They played at the opening of the Mechanics' Fair on Saturday evening, through the courtesy of B. F. Keith, and made a sensation.

MORE SUNDAY CONCERTS.

A series of Sunday concerts will be given at the Fourteenth Street Theatre this season by Manager Rosenquest, beginning on Oct. 23. W. L. Lykens will have entire charge of the concerts. He will book the performers and manage the stage.

THE SISTERS HAWTHORNE A HIT.

A telegram received yesterday states that the Sisters Hawthorne attracted the largest house in the history of the Dearborn Theatre in Chicago at their opening on Sunday evening. They received an ovation at the conclusion of their song, "The Lily of Laguna."

A TRIBUTE TO TONY PASTOR.

In the September number of the *Elks-Antler*, the official organ of the Elks, is a tribute to Tony Pastor from the pen of George Watson Phinney. It contains a picture of the genial manager taken about twenty-five years ago.

VAUDEVILLE JOTTINGS.

Crimmins and Gore are presenting their latest absurdity at Hyde and Behman's in Brooklyn this week.

Maude Courtney's great New York success continues on the road. Her medley of old songs made a tremendous hit last week at the Columbia Theatre, St. Louis, where she is filling a two weeks' engagement. She has added Tosti's "Good Bye" and other songs to her repertoire.

Hugh J. Emmett, the ventriloquist and comedian, who went to Japan a couple of years ago, has returned to America. He was at the Orpheum, San Francisco, last week.

Rice and Barton's co. continues its success in spite of the unpleasant weather of the past few weeks.

The author of "When Johnny Comes Marching Home" called on Maude Courtney last week, after hearing her sing at the Columbia Theatre in St. Louis, and complimented her highly on her rendition of his song. He promised to write a new ballad especially for her.

May Duryea has been added to the cast of In Gotham at Koster and Bial's.

Louise Royce and Josie Intropodi have returned to vaudeville, and will be seen shortly in this city.

A NOTABLE OCCASION.

MADAME JANAUSCHEK.

At the Pleasure Palace next week Madame Janauschek will make her first appearance in vaudeville in the one-act play, Come Here, by Augustin Daly.

These are certainly great days for vaudeville. So many prominent stars have left the legitimate ranks and gone into vaudeville that the mention of a new recruit to this branch of the profession causes scarcely any comment.

Madame Janauschek's decision to try vaudeville is, however, of more than ordinary importance. Her name has for many years been synonymous with all that is best in theatrical work, and her friends may be sure that she will sustain her reputation in her new venture.

A MIRROR man called on Madame Janauschek one day last week and had a chat with her concerning her forthcoming engagement at the Pleasure Palace.

"I have had many offers from the best vaudeville managers," she said; "but I have always been afraid to venture into this branch of amusement, which is now the popular fad of the day. I have been assured by many friends, however, that I shall be successful, so I am going to try it. I read what Mr. Stoddart said of the management of the vaudeville houses, and I felt greatly encouraged. My play, Come Here, I have appeared in with great success. It is an adaptation by Augustin Daly and is full of great opportunities. I hope the patrons of vaudeville will like me in it. Charles Kent has been engaged to support me. He is an excellent actor, and I believe we shall play well together."

The admirers of the great tragedienne will await the result of her appearance with interest, and they all hope that her success will be unquestioned, and that she will be offered engagements enough to fill her season four times over.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Harry Woodruff presented Evelyn Greenleaf Sutherland's sketch, A Bit of Instruction, and scored a pronounced hit. He has not made the changes suggested in this column after its production at Proctor's, and the dialogue is still a mixture of English and American expressions. Prince Lloyd was satisfactory as a foil for Mr. Woodruff's art. Patrice repeated her success in A New Year's Dream, and charmed everybody by her graceful and spirited acting as the portrait come to life. Edward Poland replaced Alf Hampton in her support. George Fuller Golden had some new things to say about his friend Casey and kept the audience laughing for half an hour with his diverting monologue. Harrigan, the tramp juggler, who can give all other comedy jugglers cards and spades in the business of making an audience have a good time, was in his best form, and his funny tricks and odd side remarks made tremendous hits. If he lost his knack of juggling he would still be in great demand as a monologist, as he has the art of telling a good story down to a fine point. Krause and Rosa and their Dutch pickaninnies repeated the hit they made down town the previous week, and put plenty of snap and vim into their work, winning plenty of applause. Bicknell, the clay modeler, worked with great speed and formed his putty into likenesses of well-known men with great success. The three Vilona Sisters made a big hit in some high-class musical selections. A. L. Guille stirred the house to great enthusiasm by his ringing top notes, and he was recalled again and again. Colby and Way's ventriloquial and dancing doll act made a pleasing impression. They have added a frame for the display of the doll, which is quite an improvement to the act. Nelson and Milledge in their comedy act; John H. Shepley, instrumentalist; Joe Goetz, equilibrist; Fred Watson, pianist, and the war-graph were the other features.

KEITH'S UNION SQUARE.—Robert Fischer, assisted by Lorimer Johnstone, Celia Clay, and Caroline Cooke, presented the comedietta Naval Complications, which he produced successfully a few weeks ago at Proctor's. The fun of the piece was heartily enjoyed by Keith's patrons, and Mr. Fischer and his company scored a decided success. The Hungarian Boys' Band closed their long engagement on Friday night. Their engagement has been a notable one, and Mr. Keith is to be congratulated on his liberality in providing so extraordinary an attraction. Al. H. Wilson, the popular German comedian, appeared without his make-up, but his success was as pronounced as ever. It was worth the price of admission alone to hear him roll the name of Theodore Roosevelt around his tongue. Le Roy and Clayton's Irish comedy sketch was full of good points, and the team made a decided hit. The statue posing act of the Gloss Brothers is pleasing because it differs from anything else on the programme and interests people on account of its noveity. Lynch and Jewell were excellent in their comedy sketch. Miss Jewell has a good voice and made a hit with "Because." Charles R. Sweet, the tramp pianist, was funny in his musical monologue. Adams, Casey and Howard were amusing in their familiar specialty. Riley and Hughes danced after the manner of the old war-time negro. Henry Berrill sang some high-class selections excellently. Kimball and Donovan, banjoists; Mendoza Sisters, trapeze performers; Zimmer, clown juggler; the Timely Topics views, and the biograph were also in the bill.

TONY PASTOR'S.—Mrs. Bruno's Burglar, a farcette written by Richard Carle, was presented by Lillian Green and William Friend. The author had in mind the fancy of the average vaudeville audience for farcical fun, and the sketch is built on lines which will make it acceptable to almost any audience. Miss Green and Mr. Friend appear as a newly married couple. She undertakes to cook a Welsh rarebit, with the usual humorous results. There is some talk about burglars, and the husband determines

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

Debut in Vaudeville of the Beautiful and Talented Actress,

ANNE SUTHERLAND

Something New and Novel. A Unique

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Presented their Comedy sketch **SUPPER FOR TWO** at Weber & Fields'

Three Successive Sunday Nights, Sept. 25, Oct. 2, 9, SCORING GREAT HIT. An Unprecedented Record.

NOTE.—Special Production of J. B. Buckstone's Great Farce **THE DEAD SHOT,** Hyde and Behman's, Brooklyn, Week of Oct. 31.

to frighten his wife. He makes an excuse to go out and comes back with a handkerchief over his face and a carving knife in his hand. She calls a policeman and refuses to recognize him as her husband until he proves his identity by telling her a funny story in a whisper. Most of the lines are good and there is a very pretty little kissing duet, which met with great favor. Miss Green proved herself a charming comedienne and Mr. Friend aided materially in the success achieved. Carrie Scott made her reappearance, and instead of her tough specialty confined herself almost entirely to coon songs in a genteel make-up. She introduced a negro dwarf who was billed as Baby Monk. The Highleys, who have been in Europe for some years, made their reappearance in their musical specialty, assisted by a young woman called Gerona, who played very classical music on an upright piano. The Highleys played on a novel and very sweet-sounding instrument, built something like a miramba. They also used coach horns, cornets, sleigh bells and other instruments, and made quite a hit. Ward and Curran were as funny as ever in their farcical singing sketch. The James R. Adams Pantomime company, consisting of James R. Adams, Sam D. Adams, Becky Taylor, Rebecca Morgan, William Fables, and William Morgan, presented Pico, the Village Torment, with great success. Mr. Adams has improved the piece in many ways, and it is now run off as briskly as possible. The many scrapes into which Pico gets are very amusing, and proved especially diverting to the children. A burnt-cork artist named C. Jack Harrington told the audience a lot of things which have been told from the same stage by Lew Dockstader and others times without number. The two Fords made a decided hit with their buck dancing in wooden shoes. Mr. and Mrs. Byron Spaun won a good many laughs with their Rube sketch. The Casino Comedy Four made a hit with their fun and efforts at voice blending. Fostelle and Emmett, the Deaves Trio, the two Fantas, and Mlle. Marie were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly, that merry *melange* of mirth and melody, ran along as usual to a succession of large and well pleased houses. "Kiss Me, Honey, Do," as sung by Peter F. Dailey and the chorus of pretty girls, bids fair to become one of the biggest coon song hits of the year. John T. Kelly's song, "Little Old New York Is Good Enough for Me," is also a big hit, and almost every other number is encored. Bessie Clayton's toe dancing is received with salvos of applause, and the clever little woman is growing more popular every day. The olio features were excellent. M. Rudinoff repeated his great success with his smoke pictures shadowgraphs and marvelous bird-warbling, and the Lenton Brothers opened the bill with their smart acrobatic act, which made a pleasing impression.

PROCTOR'S.—The Rossow Midgets proved a big drawing card last week, and the matinees were crowded with children, who clapped their hands in glee at the antics of the odd little men. Charley sang the same songs as he did several weeks ago at another house, and made no attempt to give an imitation of Anna Held, although the programme announced that he would. Press Eldridge woke the audience up with his aggressive delivery of a new lot of war jokes. It is too bad, from the comedian's point of view, that the war didn't last a little longer, as war gags are a little out of season already, and it is almost impossible to get a round of applause, even when the flag and Hobson, Schley, and Dewey are mentioned in the same breath. The wise comedians will discourse on politics for the next few weeks. Clinton Elder's rich tenor was heard to advantage in three pretty songs. Mr. and Mrs. Franz Wilczek made the artistic hit of the bill in their beautifully executed violin solos and duets. The applause they received shows that even the vaudeville-loving public can appreciate good music. The Sisters Coulson made a tremendous hit with their skipping rope dances, and proved their versatility by dancing and juggling on rolling globes. They are clever performers and an addition to any bill. The Schrode Brothers won plenty of applause in their acrobatic feats with comedy trimmings. McWatters and Tyson, who are seen frequently in town, worked hard with their new sketch and made quite a hit. Miss Tyson is very pretty and sings neatly. Ward and Brown proved their right to call themselves "language butchers" in their Dutch specialty. Funny little Bobby Ralston made many jokes about his lack of height and made a good impression. Eugene A. Neidert, Guilbert, Forrester and Floyd, Nettie Fields, and the war-graph came in for a fair share of approval.

HARLEM MUSIC HALL.—Maud Nugent made her first Harlem appearance, and became a favorite at once. She sang with vim, and was recalled many times. Tim Cronin's witticisms were also popular, and Johnson, Davenport and Lorello made hits with comedy acrobatics. Also on the bill were Baker, Sellery and Bartlett, a new trio, in a sketch called Divorces While You Wait; Farrell and Taylor, Charles B. Lawlor, Collins and Collins, Lottie Nelson, and the Tanakas.

KOSTER AND BIAL'S.—The travesty on the manners and methods of vaudeville performers, introduced into In Gotham by Richard Carle and Josephine Hall, has made a big hit and now rivals "Rag-Time Liz" and the condensed opera in popularity. Many of the dull spots in the burlesque have been brightened up, and it is now a very merry entertainment. A colored paper fountain similar to the one used by Oscar Hammerstein in the halcyon days of Olympia is introduced with good effect, and makes a lively finish to the piece. Cheridah Simpson and Daisy Dixon are still rivals in the matter of filling out silken tights, and there are some girls in the chorus who run them a close race for first prize. The musical Avolos make the hit of the olio, which still includes the Brothers Mariani, the Sisters Merkel, Blanche Dellere, and the Six Sennetts.

The Burlesque Houses.

LONDON.—Weber's Dainty Duchess company, direction of Weber and Fields, gave a splendid bill, without a weak spot, to crowded houses. The Mimic Four scored tremendously in a fine act, acting and singing excellently. Persons hunting for Dan Daly's double should look at Alf Brock. Montague and West's neat musical turn won its customary favor. So did the acrobatics of Aleene and La Rue, and Raymond and Clarke, the dancing of Hayes and Bandy, the songs of Henri Kessler, and the comic Burke Brothers with their mule. The bright burletta, A Dainty Duchess, introduced the resplendent Letta Meredith along with other pretty ones, stunning dresses and good music. Charles H. Burke, Alf Brock, and Paul Barnes were genuinely amusing. Every number made a hit, and the management should be commended for realising that people enjoy good, wholesome fun better than questionable gags or actions. The entertainment was perfectly clean from beginning to end.

MINER'S EIGHTH AVENUE.—Fred Rider's New Night Owls presented to large audiences the bill seen the week before at the Bowery.

SAM T. JACK'S.—A revised first part with the ladies in flowing robes of white won favor, along with the dances, ballets and living pictures. Jennie Yeamans and Fatima returned to the olio, which included the voltaic Annie Hart, Jeannette Barrington, Brothers Abacco, Paulo and Dika, and Du Crow and Nola.

BOWERY.—This house offered the Gay Masqueraders to fairly good business. Their first part was Columbia Forever, styled a review, but in reality a medley of patriotic songs for "give me your kind applause" purposes. In it Marie de Rosett introduced her gun drill specialty. An excellent olio followed. Adgie and her trained lions made the biggest hit. McCale and Daniels' funny knockabout act was a good second. Bud Snyder, one of the best trick cyclists in vaudeville, performed some astonishing feats. The Electric Clark Sisters did a pleasing specialty. Others in the olio were Brown and Camille, cornetists, and Gilbert Girard, animal imitator. The programme closed with an attractive burlesque, which was especially notable for its pretty costumes.

VAUDEVILLE JOTTINGS.

Weber and Fields entertained the entire Alice Nielsen Opera company at their music hall on Wednesday afternoon last. The opera people enjoyed the antics of the burlesquers very much and were very liberal with their applause.

It is very convenient to have a doctor in the wings at times. Lottie Collins, who recently retired from The White Blackbird company, opened an engagement at the Palace, Manchester, but was compelled "by her doctor's orders" to retire after singing one song.

Murray and Alden have made a decided hit with their neat travesty, A Personal Affair, written for them by James Thornton. Mr. Murray is one of the few people who have had the privilege of boxing with Robert Fitzsimmons. This clever team are favorites with the public and always exert themselves to please.

Le Clair and Leslie have had a new act written for them entitled Uncle Sam and the Goddess of Liberty. Le Clair impersonates the Goddess and Leslie Uncle Sam. The team feel sure they have as big a hit in this as they had in their famous Richelieu sketch, in which they won great popularity. They are as nimble and enthusiastic in their work as ever.

Thomas R. Beaty who is with the Ole Olson company has scored a decided success in his Dutch specialty. When his tour closes in the Spring he will enter the vaudeville field in a new sketch, in which he will be assisted by a well-known actress.

Fritz Young and Emilie Sells made their American reappearance last week at the Fountain in Cleveland.

The Four Luciers scored a decided hit last week at the Casto Theatre, Fall River, Mass.

Henry Frey will close with the Donovans on Oct. 15, and will rejoin his wife, Nettie Fields, to play vaudeville dates for the remainder of the season.

Thomas Martin, the popular stage-manager of Tony Pastor's, spent last week in Boston visiting relatives.

James Bland is one of the leading members of the Black Patti Troubadours. He is making a big hit every night as the Parson in the first part and as one of the participators in the grand cake-walk.

The Mahr Sisters have joined Gus Hill's Vanity Fair company. They are clever girls and ought to add considerably to the strength of the company.

James Cooper of Cooper and Stewart, and Lucia Cuerbo, of Cuerbo and Nolan, both with Fred Rider's Moulin Rouge company, were married on Oct. 4, at Indianapolis.

Weber, Fields and Stromberg, the new firm of music publishers, have established their headquarters at 44 West Twenty-ninth street, where they are busy booming the music of Hurly Burly and a lot of other good things.

Eugene Sanger the well-known mimic and comedian, will start out shortly at the head of a small but carefully selected company on a tour of the smaller cities. He will present a refined and up-to-date entertainment including an entirely new specialty by himself.

Charles Miller, who is assistant musical director at the Pleasure Palace, has written the music of a new song called "Missing from the Ranks,"

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SAM DEVERE CO. EN ROUTE.

the words of which are by James P. Dugnan. It tells the story of the return of the troops and the anguish of a mother whose boy is not among them. The melody is catchy and the song is likely to achieve success.

Solaret, "Queen of Light," has postponed her trip to San Francisco until later in the season. She opened at the Dearborn, Chicago, on Oct. 9 for two weeks, with St. Louis to follow.

While closing the door of the cage the husband of Adgie, the lion trainer, had his arm severely torn by one of the lions, at Miner's Bowery Theatre, last week.

Marie Sousa, the prestidigitateur, is playing a two weeks' engagement in Boston and is making a big hit at every performance. She was presented with several large floral pieces by admiring friends last week. She will play all the leading vaudeville houses this season, after which she will visit Paris, London, and Berlin.

Lillian Burkhart stopped in Denver on her way from San Francisco to Chicago and appeared in four one act plays at the Broadway Theatre, in that city, for a very swell benefit. The receipts were $1,125. Governor Adams, of Colorado, was present, and the occasion was one of great eclat for Miss Burkhart. She was presented with a beautiful sterling silver tray in recognition of her generosity in giving her services for the occasion.

Ermani, the dainty mirror dancer, is the star of the bill at Fox's Pleasure Palace, Reading, Pa. She made such a hit last week that she was re-engaged for this week. Next week she will be in Wilmington, Del.

George C. Boniface and Nonna Ferner opened at the Alhambra, San Francisco, on Oct. 3 and made a distinct hit. The third week of their engagement they will do the Cathedral scene from Little Emily. It is a complete sketch and is named Peggotty's Search. They are having scenery painted and will have a full choir.

Sandow, the strong man, has formed a stock co. in London for the promotion of his school of physical culture. The capital is $125,000 in $5 shares.

McWatters and Tyson have not lost a week since they put on their new act. They are playing their third engagement at Pastor's this week.

Tim Cronin was engaged yesterday to replace the Macarte Sisters at Keith's, as the apparatus of the Macartes was out of order. They will appear next week.

The Willett and Thorne Farceurs appeared for the first time in Harry Thorne's new farcette, At the Cafe, at Dockstader's New Theatre, Wilmington, Del., last week, and scored an immediate success. The characters were assumed by Maggie Willett, Harry Thorne, James Gaylor, and Tiny Graff. The piece itself is as big a hit as their Uptown Flat. They are now on the Keith circuit.

There was a rumor last week that Sullivan and Kraus want to secure the property on the Northwest corner of Broadway and Forty-first Street. The building was covered with billboards a few days ago, which is an indication that something will be done with it in the near future.

The bright little farce, Your Room Rent's Due, by Edward E. Rose, was given its first production at Fall River, Mass., last week and was very warmly received. The fortunate author, Mr. Rose, played the part of an unfortunate author in the comedy. He was ably assisted by Lottie Briscoe and Irving Brooks.

Fountain and Evers will close their vaudeville co. at Waterville, Minn., Oct. 19, and will resume playing dates with their new black-face act, The Swell Gentleman of Color and The Slew-foot Roustabout.

Joseph Le Brandt has written a new burlesque for Bob Manchester's Gay Masqueraders co.

Herbert Cawthorn and Susie Forrester, who made their first appearance in San Francisco in their clever sketch, A Damage Suit, last week, became immediate favorites. Their act was greeted with shouts of laughter from start to finish. Miss Forrester's coon songs evoked the greatest enthusiasm and her singing completely captured the press. Cawthorn and Forrester are now appearing over the Orpheum circuit.

Beatrice Moreland will leave this city next week for a tour of the Orpheum circuit. She will present her successful comedietta, A Game of Golf, by George M. Cohan.

The McCoy Sisters and Minnie McEvoy closed their season with Hoyt and McKee's A Stranger in New York, under management of Sam Shubert, on Oct. 8. They will turn their attention to vaudeville, and in conjunction with Sam Marion, will present a novel specialty.

Joe Welch has been annoyed for some time past by some secret enemies who are jealous of his success. A Sunday paper recently used one of his pictures and put the name of another performer under it. At his first performance at the Star Theatre, in Brooklyn, last week, he was hissed by some gallery gods, who were evidently engaged for this purpose by some one who desires to injure him. In spite of it all he goes on making a hit in his own quiet way.

John J. Pomphret is meeting with great success in his rural monologue and eccentric dancing specialty. He is booked at Shea's Nelson Theatre, Springfield, Mass., Oct. 17, with Shea's Worcester house to follow.

Charles M. Seay is resting in New York for a week before leaving for San Francisco on Monday next. His success as Harry Brown in A Game of Golf, with Beatrice Moreland, has been very pronounced, and he hopes to impress the Californians as favorably as he has patrons of the theatres in the East.

The smallest of the Schrode Brothers had a bad fall while performing at Proctor's on Friday afternoon last. He recovered quickly and went right on with the act.

Al. Leech and the Three Rosebuds, who made a big hit on the coast last Summer, are doing well on the Kohl and Castle circuit, this being their fifth week on the circuit.

Henry J. Bagge will present A Husband's Holiday on Sunday at Proctor's. During the following week he will be at the Brooklyn Music Hall, and on Saturday evening, Oct. 22, he will fill a special engagement at the Vaudeville Club, in this city.

Florrie West is now on the high seas between England and Australia. She is booked for an extended engagement in the antipodes.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—During the past week vaudeville occupied the Auditorium. The occasion was the annual benefit of the Policemen's Benevolent Association. The attraction was furnished by Hopkins, Kohl and Castle, and it was a good one, with Lizzie B. Raymond and a host of other excellent artists. Business very large. This week the vaudeville houses are without exception doing a great business. At the Olympic Joseph Hart and Carrie De Mar are seen for the first time here in vaudeville, and their skit, The Quiet Mr. Gray, caught on immensely. Rudinoff's smoke pictures are attractive. Charles T. Aldrich created lots of laughter, and the others who were entertaining were the Brothers Damm, Valmore, Burke, Andrus and Frisco, Lavender and Thomson, Carey and Fagan, and others.

The Dearborn is a big go and the splendid attractions which Manager J. Jay Brady is offering his patrons do all concerned credit. Mason Mitchell was a great hit the past week and this week the Sisters Hawthorne, Solaret, Boskovoitz, Carr and McLeod, and the biograph furnish part of the entertainment, and the capable stock co. do good work in A Night Off.

The Chicago Opera House is always in line, and that pleasing actor, Felix Morris, is the headliner presenting The Old Musician. William H Windom and his Blackstone Quartette have a good singing act. Pete Baker, Whitney Brothers, Charlie Case, Mlle. Chester, Grant and Morton, Ray L. Royce, Layman, the Leonis, Murry Sisters, Conkey and Purcell, and Maynard all do satisfactory work.

The Great Northern is building up a very good patronage, and Charles Salisbury merits encouragement for the high class entertainment he is offering. It is also pleasant to note a decided improvement in the business. Pauline Hall is in the second week of her engagement and is still a great favorite. Hugh Stanton and Lisle Maran have a pleasing comedietta. Willard Simms is excellent. The others are the Delterellos, Gillette, Constantine Sisters, Stover's Topics of the Times, and Nelson's flying ballet.

Hopkins' Theatre is always crowded and the attractions never fail to give the utmost satisfaction. The stock co. is giving a splendid revival of Blue Jeans, with May Roemer as June. Among the specialties are Al. Leech and the Three Rosebuds, who have one of the best sketches of the season. The Raymond Musical Trio, Annie Suits, Baby Lund, and the biograph finish out the programme nicely.

At the Haymarket plenty of good things are offered, with the Four Cohans as the topliners. Their new farce, Running for Office, is a laugh from start to finish. Waterbury Brothers and Tenny, Elinore Sisters, Jones, Grant and Jones, Three Polos, Clarice Vance, Webb and Hasson, Emmons, Emerson and Emmons, and others are also here.

The Gaiety seems to be having a profitable season. Last week The Con-Curers, with Gardner and Ely, made a hit, and this week the combination programme pleases.

Misco's City Club Burlesquers is the attraction at Sam T. Jack's and the olio introduces Bert Leslie, Carrie Fulton, Lew Palmer, Mazie Burton, and Joe Nestor. Fanny Everett is the chief burlesquer.

Notes: Lillian Burkhart finished another successful Chicago engagement and has sailed away with additional honors. She can play as many Chicago return engagements as she desires as I be sure of a hearty welcome. WILLIAM FITZGERALD.

BOSTON, MASS.—A big musical novelty heads the programme at Keith's this week. It is Schilzonyi's Hungarian Boys' Military Band, which promises to make a big sensation in New England. Harry Woodruff makes his Boston vaudeville debut in A Bit of Instruction, and the other features are: O'Brien and Navel, Giacinta Della Rocca, Watson and Hutchings, Wilton and Stack, Batty's bears, the biograph, Kittie Bingham, Fred Niblo, the Tanakas, Boyd and Flynn, Burns and Burns, Gorman and West, Gus Garbalt, the Asheys, and Horace Goldin.

Jacobs and Lowry's Merry Maidens Burlesque co., headed by Nellie Hanly, is at the Lyceum this week. Among the features of the olio are Hiatt and Pearl, Lowry and Rice, Brannan and Curran, Horworth and Stockholm, and Sophie Everett.

At the Grand Al. Reeves' Burlesque co. presents among its attractions Dixie, Mitchell and Jess, the Cope Sisters, Barton and Ashley, and Al. Reeves. The final burlesque has as its feature a woman weighing 515 pounds, who may well claim to be the heaviest person wearing tights. Kind regards to Jennie Yeamans. Watch and Ward Society please write.

Reilly and Wood's Burlesque co., at the Howard Athenæum, presents Pat Reilly, the Melrose Brothers, the Weston Sisters, Bessie Lamb and Stokes' Pickaninnies, Frank D. Bryan, the Mortons, Baker and Reynolds, the Dunbar Sisters, the De Filippis, and the Cyclonic Six. Lizzie B Raymond heads the house olio, which includes the Burlington Sisters, Gorman and West, Adeline Marden, the Berwick Sisters, the Fillmores, Will Fields, and Chalk Saunders.

At Austin and Stone's this week the attractions are the Lopez troupe of pantomimists, Gorman and Proctor, Hal Stephens, the Belmore Family, Marie Sousa, Mr. and Mrs. Wright, James Marlowe, Decker and Willis, Belle Verna, Neilson and Mordaunt, Frank Kennedy, Sheridan and Forrest, May Alberta, the Sheerans, Whiteley and Bell, and the Sisters Milson.

B. F. Keith has become Benjamin Franklin Keith when it comes to the officials of the Mechanics' Fair acknowledging his generosity. He has established a vaudeville theatre in the building, where entertainments are given free to patrons of the fair. That beats anything for liberality that I've seen yet.

Hebraic opera still has the call at the Palace. JAY BENTON.

PHILADELPHIA, PA.—The patrons of Keith's are being entertained this week with the usual standard novelties. Robert Fischer and co. in Naval Complications; Clorindy, or Origin of the Cake Walk, has been a great hit and is now in its last week; Baker, Sellery and Bartlett, Willet and Thorne co. in their new comedy, At the Cafe; Rolfe, Schrode Brothers, Le Roy and Clayton, Adams, Casey and Howard, Lynch and Jewell, Gloss Brothers, Riley and Hughes, Antoinette Cyr and Eddie Hill, Mendoza Sisters, Henry Berrill, Edward Estus, and the biograph make up the bill. The full capacity of the house is tested at every performance. George E. Bogle, the resident-manager, is giving his personal attention to every part of the building; cleanliness, comfort, and order, with politeness from every employee, has gained for Keith's an enviable reputation as the model theatre of the city.

Another great bill is at the Trocadero with Miss New York Jr., opening to crowded house. The programme is bright and new. Fun on the Royal Blue Line and Yankees in Cuba are the entertaining and lively burlesques. The specialists are the Hill Sisters, Frank M. Forrest, Judge Brothers, the Leonards, Connelly and Edwards, Crolius and St. Alva, and Doris Wilson. Robie's Knickerbockers 17. Merry Maidens 24.

The Lyceum presents a good card this week in the American Burlesquers, headed by W. B. Watson, "the Klondike Hebrew." The olio includes the Kunins, Monroe Sisters, Leslie and Curdy, Watson and Dupree, Perry and Burns, and Mildred Murray. Business large. The Gay Masqueraders 17.

Irwin Brothers Venetian Burlesque co. are at the Kensington for a week. European Sensation 17. Robie's Knickerbockers 24. Riley and Wood co. 31. S. FERNBERGER.

WASHINGTON, D. C.—Abe Leavitt's perennial success, the favorite Rentz-Santley co., opened big at the Lyceum 10, giving a first-class burlesque and vaudeville performance. The strongly presented burlesques this season are Yankee Dewey Dandy and A Night's Frolic, both of which are brilliantly staged and costumed. The clever specialists include Lottie Elliott, Engstrom Sisters, Barth and Fleming, Walker Sisters, Johnson and Gorman, Van Leer and Barton, Charles Robinson, Richard Ward, Holly Sisters, Jessie Stewart, Frankie Inman, Tessie La Mar, Minnie Sheldon, and Kitty Charles. Jermon's Black Crook 17.

The openings at the Bijou this week include Josephine Sabel, Wagner and Arnim, the Musical Ravens, Williamson and Stone, Lowell and Lowell, Guilbert, Gibbs and Gibbs, Ida Howell and the Bijou Burlesque co., Nina Collins, Sadonie Dixone, Alice Warren, Mamie Remington, Clara Adamos, John T. Tierney, Johnnie Webber, and Dave Schaeffer.

The entertainers at Manager Gassenheimer's Winter Garden week 10 are Sefton and Deagle, Mabel Sefton, Kennedy and Cole, Lew Carroll, and Howard Sisters. Business good.

Ridge Waller, the genial treasurer of the Lyceum, was presented during the week with a handsome Chinese pipe by local newspaper friends. JOHN T. WARDE

SAN FRANCISCO, CAL.—At the Orpheum week Sept. 26 Mr. and Mrs. R. J. Dustan and co. amused great audiences with a most laughable sketch, The Man Up Stairs. Following as they did Felix Morris, they have every reason to congratulate themselves on their reception. Lew Hawkins proved entertaining. Sankey Brothers did some clever acrobatic work. The Anglo-American Quartette pleased highly. Bessie Bonehill sang some new songs. Cazeau did new tricks, Jeanne Franko charmed with her violin, and the Two Paolis with their dog were as amusing as ever. The new people for week 3 include Cawthorne and Forrester, the Carpos Brothers, Mulvey and Inman, and Hugh J. Emmett, the ventriloquist.

At the Alhambra Mr. and Mrs Sidney Drew repeated their sketch with the odd title, Diana on the Chase. Ordway and Rand did a smart turn. Corinne sang well as usual. Nat M. Brigham, Ford and Lewis, the Olifans, and the Austin Sisters made hits. Week 3: Robert Downing will be seen with Eugenie Blair in a scene from The Gladiator. Other novelties include Will S Rising, Lilian Kemble, and Elmer Ellsworth in The Rose of Auvergne; George C. Boniface and Nonna Ferner in A Game of Lobby, and Lilian Smith, a young California girl who has earned fame with the rifle. FRED S. MYRTLE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): For week 3-6 Bert Coote and Julie Kingsley in Supper for Two; J. K. Emmet, Anna Mortland, and Baby Beatrice in Artie's Dream and

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PLEASURE PALACE THIS WEEK
SPECIALLY ENGAGED for the Big Casino Production of
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Miss Burt wishes to thank Vaudeville Managers for courtesies, and for Spring time begs to refer those managers whose dates had to be cancelled to her sole agent, R. GRAU, 66 W. 33d St., N. Y. City.

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MISS NORTON
WEEK OF OCT. 10, CHICAGO OPERA HOUSE.
(Return Engagement.)

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a scene from Frits in Ireland; Ethel Levy, vocalist, and Fred Niblo, in monologue, made special hits. Others were the Three Westons, Gignere and Boyer, Kelly and Reno, Tannan and Claxton, and the biograph. For week of 10 Charles Sweet, Colby and Way, and Mr. and Mrs. Augustus Neville. == Grand Opera House (Breed and McKenna, managers): 3-5 May Howard's Burlesquers to small audiences. 6-8 John Martin's Secret, a strong melodrama. == Items: While parading the streets 4 the horses attached to a carriage containing four members of the May Howard co. ran away. The burlesquers escaped unhurt, but two elderly ladies were run down and seriously injured. == Joseph Poli, of the Wonderland, has been confined to his house for the past week with illness. The rumor that a syndicate is to build a new theatre here and place S. Z. Poli in charge is without foundation. Mr. Poli will put up a new theatre in the rear of his handsome block, as already scheduled in these columns, but he will be the only one interested. The plans are ready and it is Mr. Poli's intention to have it completed before the end of the present season.

JANE MARLIN.

PROVIDENCE, R. I. -Weber's Olympia co. played the Olympic 3-8 to large houses. In the olio were Gilbert and Goldie, Knickerbocker Trio, Burman Sisters, Dryden and Leslie, Boyce and Black, Jack Manley, and Maxwell and Simpson, whose illustrated songs furnished one of the best numbers. It was an exceptionally fine entertainment. Burtig and Seamon's Bowery Burlesquers 10-15.

The Merry Maidens opened at the Westminster 3 to a large and appreciative audience. The olio included Nellie Manly, Sophie Everett, Brennan and Curran, Lowry and Rice, Herworth and Stockholm, and Hiatt and Pearl. Business very good. Rice and Barton's co. 10-15. == Items: Thirty marines from the *Montgomery* enjoyed the performance at the Olympic 4. Quite a number also attended the Westminster. Managers Spitz and Batcheller kept open house for the "tars." == There was a "smoker" at the Providence Athletic Association evening 5 at which the Governor and his staff and officers of the U. S. S. *Montgomery* were entertained. The following vaudeville programme was arranged by Harry Young, of the Westminster: Tom Hardie, Carlisle Sisters, Stewart and Gillen, Jim Kennedy, Harry Waite, Annie Emilax, and Hi Tom Ward.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident-manager): The continuous performances have steadily improved, and that which opened 3 is composed of the very best in vaudeville and includes Lillie Western, J. W. Ransome, Quigley Brothers, the Reed Birds, Harding and Ah Sid, Manhattan Comedy Four, George Evans, Mlle. Olive, Hawley and Leslie, and Maud Beall Price. Hilda Thomas and Frank Barry co. 10. == Gaiety Theatre (Agnes Barry, manager): Sam Scribner's Gay Morning Glories co. filled out the week ending 1. Large audiences were delighted with Grant and Grant, Madeline Franks, Wills and Barron, McCabe and Sabine, McPhee and Hill, McCloud and Melville, and Preston and Balmaine. Billy Madden's Athletes and Vaudeville co. 3-5. Boyd and Rogers, Bill and Hill, Mascot, Tommy Baker, Sherman, Gladys St. John, Kennedy and Quatrelli are in the olio. The athletes who punched the bag and sparred are Tommy White, Gus Roblin, and Charles Goff. Isham's Octoroons 6-8. == Item: Mrs. Agnes Barry, manager of the Gaiety, is seriously ill.

CHARLES N. PHELPS.

JERSEY CITY, N. J.—Matt Flynn's Big Sensation Double Show of whites and creoles came to the Bon Ton 3-8 to excellent business. The programme is good, but the colored contingent seems to have the call. In the olio are Baker and Lyle, Bryce and Inman, a blended combination of singing, dancing, and kaleidoscopic marching by the white and colored ballets, Lina and Vani, Nunn and Bradford, Grundy, Murray and Grundy, in the best dancing act on the bill. Who Owns the Philippines is the closing burlesque, which introduces Mlle. Zittella and co., Sam Devere and co. 10-15. The Dainty Duchess 17-22. == Item: James Johnson, formerly proprietor and manager of the Empire Theatre, Brooklyn, is doing the advance work for Matt J. Flynn's co. Mr. Johnson joined here 3, replacing Charles Venable. == Al. Reeves has become tired of watching the front of the house and then blacking up to do his act, so this season he wears a dress suit and does his banjo act in white face. == Flynn's co. made an excellent street parade here 3.

WALTER C. SMITH.

BUFFALO, N. Y.—Manager Shea again succeeded in filling his programme with entertaining acts 3-10. Crowded houses have been his reward. Jess Dandy made a hit with his Hebrew songs in ragtime. Beatrice Moreland was interesting in A Game of Golf. Others were Hall and Staley, Brothers Rossi, Angela Sisters, Swift and Chase, Lee Ingraham, Probel and Ruge, Rosaire and Adelina Rosattino. Rice and Barton's co. occupied the Court Street 3-10 to excellent business. The co. is far above the average. Idylla Vyner is a great dancer and has a charming stage manner. Others were Barton and Eckhoff, Swan and Bambard, Frankie Heins, Elsieta, Tenbey and Mack, and Miles and Raymond. Knickerbocker co. follows.

REGNOLD WOLF.

PITTSBURG, PA.—At the Academy of Music the Rentz-Santley co. opened 3 to large attendance. The Tammany Tigers co. follows. == At Harris' Musee Marion and Pearl, W. S. Harvey, and Henry Howard were seen 3. A burlesque on The Gondoliers will be given next week. == The Avenue Theatre will open for the season 10 as a vaudeville house. The attractions will be the Casino Comedy Four, Herbert's dogs, Jerome and Alexis, Adelina Rosattino, and others. == Next week being Conclave week, most of the theatres will give daily matinees.

E. J. DONNELLY.

CLEVELAND, O.—Hopkins' Trans-Oceanics gave the patrons of the Star a first-class straight vaudeville bill week 3. Earl and Wilson, Charlotte Ray, the wonderful juggler Kara, the Nawns, Polk and Kollins, masters of the banjo, Foy and Clarke, Nester and Bennett, and Caron and Herbert made up the co., which held forth to big houses. Broadway Burlesquers week of 10. Weber and Fields' Glad Hand co. week 17.

WILLIAM CRASTON.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): This new theatre opened its doors, for the first time since the fire in April last, on Oct. 3. Much credit is due Mr. Dockstader for providing for this city a handsome, comfortable, and modern home for vaudeville. The house will comfortably seat one thousand persons. The house is handsomely decorated in garnet, white, and gold, is lighted by electricity, and heated by steam. The stage is provided with handsome, new scenery and fitted with the most modern appliances. That our people appreciate Mr. Dockstader's efforts is attested by the immense attendance since the opening. The people for 3-8 are: James Gaylor, Kilroy and Britton, the Ladells, Tiney, Graff, Edwin Lang, Alice Raymond and John Kurkamp, C. A. Giovanni, Ida Howell, Willett and Thorne, and Jones and Sutton. The bill 10-15 is Krause and Rosa, the Lastonas, Duffy, Sautelle and Duffy, Three Wilson Brothers, Charles Kenna, the Keegans, Nelson and Milledge, and the Morellos. == Item: Manager Dockstader has secured a stock co. which, beginning with Nov. 1, will present comedies and dramas in conjunction with the vaudeville feature. The people secured are June Agnot, Marie Warren, Laura Holland, Susie Kirkwood, Joseph D. Clifton, O. E. Johnstone, James De Erville, Ted Morris, Walter Percival, and Alvert Grans.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Bowery Burlesquers 3-8. Truly Shattuck is featured. The burletta slumming contains many novelties. Good business. 10-15 Weber and Fields' Vaudeville club. 17-22 Bryant and Watson's American Girl co. == Waldmann's New Theatre (Fred. Waldmann, manager): Irwin Brothers' Burlesquers 3-8. El Zobedie gave a wonderful exhibition. A Night at the Armory is the closing burlesque. Fair business. 10-15 Le Roy, Fox and Powell's Triple Alliance. 17-22 Hopkins' Trans-Oceanics. == Krueger Auditorium (Harry S. Healey, manager): There was a big house at the weekly concert 2. The following artists furnished amusement: Warren and Howard, Amy Nelson, Royce and Introposli, Ed. R. Lang, Drawee, Kessler and Carrick, Foley Trio, Florence French. == Items: Helena Mora during the first part of her engagement Sept. 26-1 gave a scene from Hamlet, but her songs were nightly in demand and during the latter part of the week the change was made. She was presented with a handsome silk flag by her admirers 30. == Manuel Straus, a brother of F. N. Straus, of Weber and Fields' forces, has gone to Porto Rico as an assistant surgeon.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): The attendance Sept. 26-2 caused Manager Rosenthal to consider replacing his brick walls with rubber ones to accommodate his patrons. The Tow-Zoop-In Arabs created a decided sensation. Ed Favor and Edith Sinclair won marked favor in their musical sketch and Rines and Remington scored in their new act. Of the holdovers, Barney Fagan and Henrietta Byron were as popular as ever, the elegant Barney scoring a hit with his latest composition, "Hold Dem Philippines, McKinley," sung here for the first time on any stage. The Pasqualis and Signor Abramoff were exceedingly happy in operatic selections, and Irene Franklin, Carpos Brothers, and Baron and his masked dogs repeated their last week's success. Arriving 8: Mr. and Mrs. Edwin Milton Royle, Bessie Bonehill, Jeanne Franko, Louis Cazeau, and Ray Burton.

FALL RIVER, MASS.—Casto Theatre (Al. Haynes manager): For week ending 8 Manager Haines offered Edward E. Rose and co. in a one-act play called Your Room Rent's Due. The olio consisted of Four Luciers, Three Sisters Onri, Adelaide Marden, Crowley and Foley, Jane Daly, and Frank Kennedy. == Rich's Theatre (A. E. Rich, manager): The London Gaiety Girls Sept. 29-1 attracted fairly. Specialties by Harry Burgoyne, Countess Sisters, Tot Guichard, McAvoy and Gilson, Ed. B. and Rolla White, and Gus Mills. Dave Marion's co. opened for three nights 3 to large business and proved a strong attraction. Olio by George W. Barlow, Millard and Mantell, Dave Marion, Fanny Vedder, Lew Wells, and the lobsterscope. The Donovans in Dewey's Reception in McFadden's Alley 6-8.

CINCINNATI, O.—The Fountain has found its scheme of presenting high grade vaudeville very successful, and another good bill was put on Sept. 2-8 comprising the Whitney Brothers, Crimmins and Gore, the McAvoys, Howard and Bland, Seis and Young, Annie Suits, James H. Cullom, and Jessie the riding baboon. == The same week at People's was devoted to the Vanity Fair co. to large audiences. In the olio were Morrissey and Rich, Ruth Ward, Darling Sisters, Maud Bascom, Topack and Steele, Bessie Stanton, and Margie Tebeau. There are two burlesques, A Winter Carnival and Creme de Mentha. Weber and Fields' Glad Hand co. is underlined.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): Crowded houses at every performance 3-8. The bill included Laura Burt, Goldin, La Porte Sisters, Enoch, Horwitz and Bowers, and the biograph. == Cook and Clayton, Judge, Mazziotta, Florence Moore, Grapewin and Chance, Washburn Sisters, and Crawford, and the biograph 10-15. == Academy of Music (Louis C. Cook, manager): Roeder and Crane Brothers' Vaudeville co., comprising Daly and Devere, West and Williams, Rosalie, Alf Grant, Ford and West, Crane Brothers, and Ernest Roeber attracted large audiences 3-5.

ST. PAUL, MINN.—Olympic (John Balestra proprietor; B. Soldini, manager): Opened to good business week 3. Budworth and Brimmer Burlesque co., including Harry Budworth, Nellie Brimmer, Charles Ellsworth, Frankie Huit, Frank and Walter Shaw, Polly O'Neil, Kurley Hutchins, Edith and Edna Welma, Babe Harrington, May Brandoc, and Marie La Porte. == Palm Garden (A. Weinholzer, manager): Week 3: Clara De Forrest, Laura Arnold, Marie Anderson, Sam Green, Bessie Clarke, Kay Mac, Mike Carr, and Henry Delano; good business. == Tivoli (John Strake, proprietor): Opened week 3 to large attendance; a good entertainment.

BALTIMORE, MD.—At the Auditorium Hyde's Comedians, headed by Helene Mora, give a very entertaining bill. McIntyre and Heath, Hayes and Litton, Montgomery and Stone, Reno and Richards, Lafayette, Canfield and Carlton, and the Goolmans are in the co. Gayest Manhattan 17. == Harry Morris' Little Lambs sported at Kernan's Monumental and had a good time generally, in which the patrons of the house joined. Among the flock are Ford Brothers, Dilks and Wade, the Johnson Trio, Jean Cunningham, Belmont and Weston, and the Patterson Brothers. The Rentz-Santley co. 17.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): The greatest week's business in the history of the house was done 2-8. The carnival week crowds packed the house at every performance. Felix Morris presented A Game of Cards and The Old Musician. It is to be regretted that the gallery does not always appreciate the fine points of this class of acting. In his support were John Findlay, Rachel Crothers, and Foster Lardner. Another brilliant act was that of Sadi. Falke and Semon, Louis M. Granat, a unique whistler, and Mlle. Chester's dog made hits. Dean and Jose took the place of Leola Mitchell. Mathieu, Aimee, and Williams and Wilson were also in the bill.

INDIANAPOLIS, IND.—Rider's Moulin Rouge co. were at the Empire week of 3; gave a creditable performance to good business. The scenery and costumes are attractive, the chorus is well trained, and the music good. The olio presents Cuerba and Nolan, Cooper and Stewart, the Signorinas Macarri, Wills and Collins, The Sisters Batchelor, and Harris and Walters. Norma Wills carried off the honors with her rag-time melodies and ballads.

LOWELL, MASS.—Nickelodeon (Albert Eddy, manager): Bill week 3 is: Inga Orner, La Belle Freida, Barney Loubin, William Wienfield, Young Rastus, and Fabio Romani's living pictures. Attendance averages well. == People's Theatre (Berry and Dana, managers): Attractions 3-8 are: Edward Ayotte, Alfonza, Tena Davis, and the Lombard Brothers. Business fair. Flynn and Kirby will open the Bijou Theatre 17 as a variety house.

EASTON, PA.—Wonderland (Otto Rost, manager): The London Gaiety Girls opened the season 3-5 to large business. The performance was called off on the opening night by the authorities. After a promise to leave out the objectionable features the performance proceeded. Lester and Williams filled the house 6-8. Performance neat, clean and pleasing.

MIDDLETOWN, CONN.—McDonough Theatre (W. J. Berrie, manager): The Gay Girls of Greater New York, under the management of J. C. Southmayd, of this city, opened their season 3 to S. R. O. The olio contains some clever people, the Sisters Goldsmith and La Crede and Raymond being especially good. Dave Marion's co. 14. Rush's Bon Tons 14.

TROY, N. Y.—Star Theatre (Buck and Keller, managers): Isham's Octoroons 3-5; co. good; business fair. == Gaiety Theatre (James Hearne, manager): The European Sensation co. 3-8. Specialties by Joe and Nelly Doner, Latell and Pollard, Larry Smith and Mamie Champion, Nina Diva, and Hastings and Wright found favor. Greater New York co. 10-15.

BATAVIA, N. Y.—Perfield's Garden (J. A. Kennedy, manager): The Martiere Sisters, St. Clair Sisters, and the Osborns are entertaining large crowds. This house has, under Mr. Kennedy's management, been put on a paying basis. For week of 10: Phillips and Naynon, Holmes and Holmes, and the Robbins.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): Week of 10: Inez Mecusker, Cecelia Belknap, Walter and Thompson, Madge Fox, Gordon and Vidocq, Waldron Brothers, Martiere Sisters, Claude Hastings, Rice and Cady, Professor L. Fox, Clifford and Hall, and Sunetaro; good business.

UTICA, N. Y.—Bijou Theatre (A. Chevalier, manager): This house opened season 3 before a crowded house, with the Dillons, Mlle. Nina, the Robbins, Price Morella, Clint and Bessie, Wilson and Lorraine, Harry De Lain, and Professor Blanchard's cinematograph; performance well received.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): This place keeps up its reputation for bright, clean bills. For week closing 8 Rialta, Harry Castle, Johnny Williams, Bedrix and Prescott, and Lavender and Thomson all deserve special mention. Business fair.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business continues excellent. Olio for week ending 1: Helen Mignon, A. Mae Preston, Frank McSorley, Marion Atwood, William J. Wells and stock. The feature of the week—Helen Mignon.

OSWEGO, N. Y.—Palm Garden Theatre (Wallace and Gilmore, managers): Continuous vaudeville; fine houses. New people week 3: The Four Burtons, the Thorns, Tanner, and Gilbert.

OMAHA, NEB.—Owing to the splendid business done at the Trocadero Pageant week 3 Manager Cole is having daily matinees. The bill includes Countess Von Hadtfeld, La Petite Lund, Bowers and Dixon, Danzette Sisters, and others.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Sept. 3-8 The Two American Belles, Marie Barnes, Jannett De Sattely, and Emma Ravelle; business fair.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Bryant and Watson's American Beauties played to packed houses 3-8; co. excellent. High Rollers 10-15.

GLOUCESTER, MASS.—The Dewey Theatre opened 3 and is a neat little house. Week 3: Lloyd Langdon, Lillian, Whitely and Bell, Tom Bryant, Jessie Stanley, and the Ramsey Sisters.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): The Gay Morning Glories 3-8 to well-filled houses; co. good and accorded a hearty welcome. Irwin Brothers Burlesque 10-15.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): Rose Sydell's co. opened to S. R. O. 3 and gave a good performance. The olio is particularly good. Town Topics 10-15.

PORTLAND, ORE.—Fredericksburg Music Hall. Week ending 1: Mae Tunison, Gertrude Harrington, Sadie Fairfield, and Dollie Cole.

VAUDEVILLE PERFORMERS' DATES.

Adelmann and Lowe—H. and B.'s, Brooklyn, 10-15.
Austin, Geo. E.—Pastor's, N. Y., 10-15.
Almont and Dumont—Fountain Sq., Cin., O., 10-15.
Allen and Delmain—Avenue Theatre, Pittsburg, 10-15.
Ashys—Keith's, Boston, 10-15.
Aldrich, Chas. T.—Olympic, Chicago, 10-15.
Ani, Mlle.—Auditorium, Baltc., 24-29.
Ahrens, The—Bijou, Wash'n, D. C., 10-15.
Avolo Brothers—K. and B.'s—indefinite.
Adams, Casey and Howard—Keith's, Phila., 10-15.
Aimee—Fountain, Cin., O., 9-14.
Burkhart, Lillian—Moore's, Detroit, 10-15, Rochester, N. Y., 17-22.
Bennetto—Olympic, Chicago, 10-15.
Baker, Peter—Chicago O. H., 10-15.
Behrwell Trio—Keith's, N. Y., 3-15.
Berrill, Hy.—Keith's, Phila., 10-15.
Burt, Laura—Palace, N. Y., 10-15.
Burke, Andrew and Frisco—Olympic, Chicago, 10-15.
Baker, Sellery and Barbatt—Keith's, Phila., 10-15.
Berwick Sisters—Howard, Boston, 10-15.
Burlington Sisters—Howard, Boston, 10-15.
Baker and Reynolds—Howard, Boston, 10-15.
Boyd and Flynn—Keith's, Boston, 10-15.
Batty, Prof.—Keith's, Boston, 10-15.
Brown, T. M.—Proctor's, N. Y., 10-15.
Bloom, Lew—Proctor's, N. Y., 10-15.
Brantians, The—Leland, Albany, 10-15, Cook O. H., Rochester, 17-22.
Beatrice, Baby—Pastor's, N. Y., 10-15.
Brilliant Quartette—Pastor's, N. Y., 10-15.
Burns and Burns—Keith's, Boston, 10-15.
Brady and Johnson—Keith's, N. Y., 10-15.
Bicknell—Proctor's, N. Y., 10-15.
Bannacks, The—Palace, N. Y., 10-15.
Barry, Frank—Leland, Albany, 10-15.
Bingham, Kitty—Keith's, Boston, 10-15.
Bryan, F. D.—Howard, Boston, 10-15.
Carleton, W. T.—Alhambra, Milwaukee, 10-15.
Cooper, Jane—Proctor's, N. Y., 10-15.
Cornalias, The—Palace, N. Y., 10-15.
Carlyle, Francis, and Co.—H. and B.'s, Brooklyn, 10-15.
Collins and Collins—H. and B.'s, Brooklyn, 10-15.
Cochrane, Gertie—Wonderland, Detroit, 10-15.
Cyr and Hill—Keith's, Phila., 10-15.
Carey and Fagan—Olympic, Chicago, 10-15.
Connors, The—Olympic, Chicago, 10-15.
Chester, Mlle.—Chicago O. H., 10-15.
Colby and Way—Poli's, New Haven, 10-15.
Cook and Clinton—Cook O. H., Rochester, 10-15.
Carlons, The—Pastor's, 10-15.
Casino Comedy Four—Avenue Theatre Pittsburg, 10-15.
Courtney, Maud—St. Louis, 10-15.
Cohan's, Four—Haymarket, Chicago, 10-15, Opera House, 17-22.
Coreinne—Fountain Sq., Cin., O., 3-15.
Caruso, Emma—Keith's, N. Y., 10-15.
Crimmins and Gore—H. and B.'s, Brooklyn, 10-15.
Case, Chas.—Chicago O. H., 10-15.
Douglas and Ford—Alhambra, Milwaukee, 10-15.
Dupree, Minnie—Proctor's, N. Y., 10-15.
Derenda and Breen—Pastor's, N. Y., 10-15.
Damm Bros.—Olympic, Chicago, 10-15.
Dreams, Lydia—Leland, Albany, 10-15.
Downey and Willard—Haymarket, Chicago, 10-15.
Davis, Geo. C.—Fountain Sq., Cin., O., 10-15.
Donat, Billy—Avenue, Pittsburg, 10-15.
Dunbar Sisters—Howard, Boston, 10-15.
De Filippis, The—Howard, Boston, 10-15.
Duffy and Santelle and Duffy—Wonderland, Wilmington, 10-15.
Dandy Jess—Columbia, St. Louis, 10-22.
De Haven and Mais—Fountain Sq., Cin., O., 10-15.
Diana—Proctor's, N. Y., 10-15.
Deliere, Blanche—K. and B.'s—indefinite.
Duncan, A. O.—G. O. H., Pittsburg, 10-15.
Eldridge, Press—Palace, N. Y., 10-15, Leland, Albany, 17-22.
Eldora and Norinne—Keith's, N. Y., 10-15.
Emmet, J. K.—Pastor's, N. Y., 10-15.
Everhart, Jack—Pastor's, N. Y., 10-15.
Emmonds, Emerson, and Emmonds—Haymarket, Chicago, 10-16.
Elmore Sisters—Haymarket, Chicago, 10-15.
Fields, Will—Howard, Boston, 10-15.
Ferguson, Marguerite—Alhambra, Milwaukee, 10-15.
Farron, T. J.—Alhambra, Milwaukee, 10-15.
Flood Bros.—Alhambra, Milwaukee, 10-15.
Fields and Wooley—People's, Cin., O., 10-15.
Fillmore's, The—Howard, Boston, 10-15.
Frenelli and Lewis—Rochester Oct. 31-Nov. 5, Palace, N. Y., Nov. 7-12.
Forrester and Floyd—Palace, N. Y., 10-15.
Fox, Will H.—Europe—indefinite.
Favor and Sinclair—St. Louis, Mo., 23-30.
Fisher, Robert—Keith's, Phila., 10-15.
Grant and Norton—Olympic, Chicago, 10-15.
Glenroy, J. R.—Proctor's, N. Y., 10-15.
Gassman, Josephine—Palace, N. Y., 10-15.
Goetz, Joe—Proctor's, N. Y., 10-15.
Gloss Brothers—Keith's, Phila., 10-15.
Goldin—Keith's, Boston, 10-15.
Granat, L. M.—Orpheum, San Francisco, 9-30.
Grapewin and Chance—Cook O. H., Rochester, 10-15.
Gladstone, Lotta—Palace, N. Y., 10-15.
Gorman and West—Keith's, Boston, 10-15.
Garholt, Gus—Keith's, Boston, 10-15.
Geyer, Edgar—Olympic, Chicago, 10-15.
Hall, Pauline—St. Northern, Chicago, 10-15.
Hernanette Bros.—G. O. H., Pittsburg, 10-15.
Hawthorne Sisters—Schiller Theatre, Chicago, 9-15, G. O. H., St. Louis, 17-22.
Hanley and Jarvis—H. and B.'s, Brooklyn, 10-15.
Hodgdon, Alice J.—Proctor's, N. Y., 10-15.
Halliday and Ward—People's, Cin., O., 10-15.
Hodkins and Leath—Leland, Albany, 10-15.
Herbert, Prof.—Avenue, Pittsburg, 10-15.
Hart and De Mar—Olympic, Chicago, 10-15.
Howe and Edwards—England—indefinite.
Harrigan—Leland, Albany, 10-15.
Hefron, Tom—Keith's, N. Y., 10-15, Keith's, Phila., 17-22.
Hart, Annie—Sam. T. Jack's, N. Y., 3-15.
Hall and Staley—G. O. H., Pittsburg, 10-15.
Iler, Burke and McDonald—Keith's, N. Y., 10-15.
Jones, Grant and Jones—Haymarket, Chicago, 10-15.
Jerome and Alexis—Avenue, Pittsburg, 10-15.
Judge—Cook O. H., Rochester, 10-15.
Johnson, Davenport and Lorella—H. and B.'s, Brooklyn, 10-15.
Kent, S. M. and co.—Palace, N. Y., 10-15.
Krause and Rosa—Wilmington, Del., 10-15.
Kelly and Reno—Pastor's, N. Y., 3-15.
Kingsley Sisters—Alhambra, Milwaukee, 10-15.
Kirkamp, John—Leland, Albany, 10-15.
Kenna, Charles—Wonderland, Wilmington, Del., 10-15.
Keegans, The—Wonderland, Wilmington, Del., 10-15.
Kosure and Chaplin—Haymarket, Chicago, 10-15.
Knight, Charles S.—Haymarket, Chicago, 10-15.
Lawrence and Harrington—Pastor's, N. Y., 10-15.
LeRoy and Clayton—Keith's, Phila., 10-15.
Lynch and Jewell—Keith's, Phila., 10-15.
Leech, Al., and Three Rosebuds—Hopkins', Chicago, 10-15.
Lavender and Thompson—Olympic, Chicago, 10-15.
Levey, Ethel—Olympic, Chicago, 10-15.
Lamb, Bessie—Howard, Boston, 10-15.
Lawlor, C. O.—G. O. H., Pittsburg, 10-15.
LeRoy and Morris—Haymarket, Chicago, 10-15.
Leonidas, Professor—Alhambra, Milwaukee, 10-15.
Lally Brothers—Olympic, Chicago, 10-15.
Lenton Brothers—Proctor's, N. Y., 10-15.
Layman—Chicago O. H., 10-15.
Lacy, Barry—Proctor's, N. Y., 10-15.
Leonis, Flying—Chicago O. H., 10-15.
Lang, E. R.—Avenue, Pittsburg, 10-15.
Mendoza Sisters—Keith's, Phila., 10-15.
Merkel Three Sisters—K. and B.'s—indefinite.
Mariani Brothers—K. and B.'s—indefinite.
Morton and Revelle—Keith's, N. Y., 10-15.
Mudge and Morton—Paterson, N. J., 10-15.
McWatters and Tyson—Pastor's, N. Y., 10-15.
Moore, Florence—Cook O. H., Rochester, 10-15.
Mazziotta—Cook O. H., Rochester, 10-15.
Marden, Adeline—Howard, Boston, 10-15.
Mortons, The—Howard, Boston, 10-15.
Melrose Brothers—Howard, Boston, 10-15.
Mitchell, F. E.—Avenue, Pittsburg, 10-15.
Mitchell, Will S.—Avenue, Pittsburg, 10-15.
Morellos, The—Fountain Sq., Cin., O., 10-15.
McClain and Cordelia—Cook O. H., Rochester, 10-15.
Morrison, Master—Olympic, Chicago, 10-15.
Morellos, The—Wonderland, Wilmington, Del., 10-15.
Monroe, Florence—Cook O. H., Rochester, 10-15.
McCabe and Emmett—Haymarket, Chicago, 10-15.
Morris, Ella—Proctor's, N. Y., 10-15.
Mathieu, Mons.—Haymarket, Chicago, 10-15.
Marshall, Edna Bassett—Palace, N. Y., 10-15.
Murray Sisters—Chicago O. H., 10-15.
Morris and Lytle—H. and B.'s, Brooklyn, 10-15.
Mortland, Anna—Pastor's, N. Y., 10-15.
Macarte Sisters—Keith's, N. Y., 10-15.
Morris, Felix—Chicago O. H., 10-15.
Meier, Dave—Palace, N. Y., 10-15.
Manning and Weston—People's, Cin., O., 10-15.
Mitchell, Kitty—Leland, Albany, 10-15.
McBride and Goodrich—Gt. Northern, Chicago, 10-15.
Norman, Mary—Orpheum, San Francisco, 9-30.
Nobbs, Milton and Dolly—Palace, N. Y., 17-22, Leland, Albany, 24-29.
Nelson and Milledge—Wonderland, Wilmington, Del., 10-15.
Neuvilles, The—Poli's, New Haven, 10-15.
Norrises, The—H. and B.'s, Brooklyn, 10-15.
Nichols Sisters—People's, Cin., O., 10-15.
Niblo, Fred—Keith's, Boston, 10-15.
O'Brien and Buckley—Alhambra, Milwaukee, 10-15.
Orbasany, Mlle.—Proctor's, N. Y., 10-15.
O'Brien and Havel—Keith's, Boston, 10-15.
Papinta Hopkins', New Orleans, 9-Nov. 4.
Paolinetti and Piquo—Empire Theatre, London, England, September and October.
Price, Maud Beal—Grand, New Haven, 10-15.
Polk and Kollins—Shea's, Buffalo, 10-15, Palace, N. Y., 17-22.
Patrice—Avenue, Pittsburg, 10-15.
Paulo and Dika—Sam T. Jack's, N. Y., 3-15.
Polo Brothers—Haymarket, Chicago, 10-15.
Prescott, Dudley—Keith's, N. Y., 10-15.
Post and Clinton—People's, Cin., O., 10-15.
Palmer, Joe—Pittsburg, Avenue Theatre, 10-15.
Rofix—Keith's, Phila., 3-15.
Raymond, Lizzie B.—Howard, Boston, 10-15.
Riley and Hughes—Keith's, Phila., 10-15.
Royce, Ray L.—Chicago O. H., 10-15; Wonderland, Toledo, 17-29.
Redding, Francesca—H. and B.'s, Brooklyn, 17-31.
Rocco, Della—Keith's, Boston, 10-15.
Rawlston, Zelma—Keith's, N. Y., 10-15.
Rossow Midgets—Palace, N. Y., 10-15.
Ralston, Bobby—Leland, Albany, 10-15.
Rosattino Adelina—Avenue Theatre, Pittsburg, 10-15.
Reed Birds—Proctor's, N. Y., 10-15.
Raymond, Alice—Leland, Albany, 10-15.
Regen, James—Leland, Albany, 10-15.
Ramsay Sisters—Sam T. Jack's, N. Y., 10-15.
Rudinoff, M.—Olympic, Chicago, 10-15.
Raymond Musical Trio—Hopkins', Chicago, 10-15.
Sweet, Charles K.—Poli's, New Haven, 10-15.
Solaret—Alhambra, San Francisco, 10-Nov. 5.
Stanley and Jackson—Chicago O. H., 9-15, Fountain Sq., Cin., O., 23-29.
Sennetts, Five—K. and B.'s, N. Y.—indefinite.
Stoddart, J. H.—Keith's, N. Y., 10-15.
Stirk and Anita—Palace, N. Y., 10-15.
Sidmans, The—Pastor's, N. Y., 10-15.
Simmons, Lottie West—Pastor's, N. Y., 10-15.
Smith, Grace—Pastor's, N. Y., 10-15.
Sunderland and Fords—Pastor's, N. Y., 10-15.
Sabel, Josephine—Bijou, Wash'n, D. C., 10-15.
Stack and Wilton—Keith's, Boston, 10-15.
Santora and Markwe—Olympic, Chicago, 10-15.
Suits, Anne—Hopkins', Chicago, 0-15.
Stanton, Hugh—Gt. Northern, Chicago, 10-15.
Simms, Willard—Gt. Northern, Chicago, 10-15.
Taylor Twin Sisters—Deutscher Kaiser Theatre, Dresden, Germany, Aug. 1-Oct. 1.
Tavary, Mlle.—H. and B.'s, Brooklyn, 10-15.
Thomas, Hilda—Leland, Albany, 10-15.
Tanakas—Keith's, Boston, 10-15.
Urso, Camilla—Proctor's, N. Y., 10-15.
Valmore—Olympic, Chicago, 10-15.
Van Aukens, The—H. and B.'s, Brooklyn, 10-15.
Van Sicklen, Ida—Proctor's, N. Y., 10-15.
Vance, Clarice—Haymarket, Chicago, 10-15.
Ward and Curran—Proctor's, N. Y., 10-15.
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Whitney Brothers—Chicago O. H., 10-15, Hopkins', Chicago, 16-23.
Woodruff, Harry—Keith's, Boston, 10-15.
Watson and Hutchins—Keith's, Boston, 10-15.
Wade, Trixie—Alhambra, Milwaukee, 10-15.
Windom Quartette—Chicago O. H., 10-15.
Whitman, Frank—Palace, N. Y., 10-15.
Wills and Lorette—Fountain Sq., Cin., O., 10-15.
West, John A.—Avenue, Pittsburg, 10-15.
Weston Sisters—Howard, Boston, 10-15.
Willets and Thorn—Keith's, Phila., 10-15.
Waterbury Brothers and Tenny—Haymarket, Chicago, 10-15.
Webb and Hasson—Haymarket, Chicago, 10-15.
Washburn Sisters—Cook O. H., Rochester, 10-15.
Yeamans, Jennie—Sam T. Jack's, N. Y., 3-15.
Young, Otho—Palace, N. Y., 10-15.

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Hopkins' Theatre, Chicago,	-	*61st* "
Dearborn Theatre, Chicago,	-	*6th* "
Grand Opera House, Pittsburg,	-	*32d* "
Wonderland Theatre, Detroit,	-	*44th* "
Orpheum Theatre, San Francisco,		*44th* "
Grand Opera House, St. Louis,	-	*36th* "
Shea's Garden Theatre, Buffalo,		*21st* "
Fountain Sq. Theatre, Cincinnati,		*18th* "
Leland Opera House, Albany,	-	*17th* "
Poli's Wonderland, New Haven,		*23d* "
St. Charles Theatre, New Orleans,		*4th* "
Cook Opera House, Rochester,	-	*16th* "
Grand Opera House, Indianapolis,		*1st* "
Bon Ton Theatre, Jersey City,	-	*1st* "

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Three cheers for the Red, White and Blue."

First New York Presentation
GRAND OPERA HOUSE, MONDAY, NOV. 28TH.

ANNOUNCEMENT FOR SEASON 1898-99.

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MONDAY, JUNE 6, 1898.

Philadelphia Press Comments.

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MONDAY, JULY 25.

Boston Press Comments.

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Well adapted to please the public.—*Boston Globe*, July 26.

Stage settings are elaborate and realistic.—*Boston Globe*.

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IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, Oct. 8.

The Montauk offered this week the first local presentations of The Bride Elect. Colonel Sinn next introduces William H. Crane in A Virginia Courtship.

The troupe of Italian singers that made such a favorable impression at Wallack's last Spring were heard at the Amphion to a patronage that was heavy in the two balconies and of considerable size on the lower floor. The repertoire comprised I Pagliacci and Cavalleria Rusticana on Monday and Thursday; Carmen, Tuesday; Un Ballo Marchesa, Wednesday; Faust for Friday night and Saturday afternoon; with Il Trovatore on Saturday night. Manager Clarence Fleming's next booking is Stuart Robson in The Meddler.

The Columbia offered Frank Daniels in a return visit of The Idol's Eye, which disappears in favor of James K. Hackett in The Tree of Knowledge.

Eddie Girard's revival of Natural Gas at the Grand Opera House proved a hit. His selection of Edward Garvie as a foil is a happy one, the gentleman being clever in everything that he does, and working with Mr. Girard in the most perfect unison. Mollie Thompson proves a valuable member of the cast and contributes a number of pleasing turns. Jessie Gardner's rendition of three songs, every one of a different type and all popular hits, stamps her as one of the most finished and taking balladists now before the public. Amy Ames, in her old character of Kitty Malone, repeated her success of a decade ago. The whole production as given by this present cast is full of ginger, the cake-walking finale of the first act being one of the most snappy and bright of its class seen hereabouts for a year or more. Manager Frank Dietz presents Tempest Tossed as the coming underline.

William H. West's Minstrels have had a large week at the Gayety, where they repeated the pleasing programme seen down town last week. Manager Bennett Wilson has Natural Gas on tap for the ensuing engagement.

The Bijou offered a round of the legitimate, interpreted by the James-Kidder-Warde alliance, who were seen in The School for Scandal on Monday and Friday, also at the Saturday matinee; Julius Cæsar on Tuesday afternoon and Wednesday night; Hamlet, Othello and Macbeth on Tuesday, Thursday and Saturday evenings. Manager Harry C. Kennedy next presents Marie Wainwright in East Lynne and Shall We Forgive Her.

The best features of the olio at Hyde and Behman's numbered Mr. and Mrs. Charles T. Ellis, who caught many laughs during the interpretation of An Artist's Dilemma. James Richmond Glenroy proved happy in monologue, his pack of obituary cards leaving his hearers in a state of collapse from excessive laughter. Conroy and McDonald met with deserved approval, while A. O. Duncan again proved himself the most acceptable ventriloquial performer on the boards, for the reason that his patter is both always up to date and witty. Conway and Leland exhibited their proverbial philosophy in making light of their physical curtailment, and incidentally brought to view some new conceits in mirth-making. Other turns were contributed by the Carlons, Morton and Ravelle, and Billy Jerome, the curtain being rung down by Diana, whose beautiful prismatic dances are now heightened in effect with the introduction of real water. Madame Tavary and Francis Carlyle are Manager Henry W. Behman's next headliners.

Lost in New York, with the indefatigable Leonard Grover, jr., in the lead, filled out a second week at the Park Theatre. Confusion is next promised.

The Star was packed throughout the week to witness one of the very best shows of its kind now on the road. If Sam Devere but keeps his entertainment up to its present high standard he should coin a pot of money. Every selection on the bill is admirable and could not well be bettered. Manager William L. Bissell follows it with Phil Sheridan's City Sports.

The Monte Carlo Girls installed themselves at the Unique to good results, which Manager Frank B. Carr will endeavor to maintain with his next choice, The Butterfly Burlesquers.

The Brooklyn Music Hall offered as its *piece de resistance* Milton and Dollie Nobles in Why Walker Reformed. Other good features were Frank McNish and partner Albro, Irene Mackey, Ford and Francis, Hubert Ashley, the Holdsworths, also Masuz and Masette.

At the Empire Manager Barnes enjoyed seeming prosperity with The City Sports, who retire to make room for The Gay Masqueraders.

Over at the Lyceum its peculiar clientele have been afforded a gaze at The Stowaway, who is to be displaced for A Cracker Jack.

Maurice Grau has definitely booked several nights of grand opera for the Academy of Music, to be sung by casts from the Metropolitan during December and January. The advance sale for Ada Rehan's approaching engagement is reported to be large, particularly since she is likely to appear in Cyrano de Bergerac.

SCHENCK COOPER.

BUFFALO.

The Cuckoo chirped to rather light business at the Star 3-5. The scene of the comedy is laid in France, and a lot of strange people become tangled up in myriads of improbable complications, and all sorts of persons speak all sorts of languages with accents that were never used before. The play is not all bad by a good deal, however. There are a number of very funny situations, and the dialogue at times is better than ordinary. Several of the characters are amusing, but the whole piece is inconsistent and complicated to a distracting degree. The work of Edward S. Abeles as the young lawyer was a treat. In a rather difficult part he was equal to the demands of every situation. Nita Allen as Lolita looked charming and acted the role with rare judgment and ability. Frederick Bond as Flambeau was exceedingly funny at times; at others it was difficult to determine just what was his conception of the part. Helen Reimer scored another hit as Adrienne, and May Vokes as a foreign heiress created much laughter. Sol Smith Russell 6-8. Shenandoah 10-15.

The Heart of the Klondike attracted large audiences at the Lyceum 3-8. The play is a melodrama of the sort which appeals to Lyceum patrons. There are the usual villains, heroes, heroines and mountain soubrettes, and enough comedy to keep the gallery good natured. Lottie Williams as Olga seemed to find favor with the audiences. She introduced a singing and dancing specialty of average merit. John Price wrestled with a comedy role and sang some parodies which seemed to please. Maids to Order 10-15.

It gives me great pleasure to be able to record that Harry Brown is convalescing. His condition is still precarious, but with the skillful nursing which he is receiving his speedy recovery is expected.

Charles F. Filbrick won the piano offered by the Buffalo *Times* for the most popular cyclist in Buffalo.

George Bleistein and John A. Rudolph, respectively President and Secretary of the Courier Company, have just returned from England, where they secured another year's contract for all of Barnum and Bailey's paper. They report that The greatest on Earth is still attracting phenomenal crowds at prices in advance of those charged on this side.

Another new theatre project for Buffalo is on foot, and this time my skepticism has been swept away. The plans which have been prepared provide for a first-class playhouse with all modern improvements. The site which has been selected is on Main Street in the business centre of the city, and is simply ideal for the location of a theatre. The purpose of those behind the project is to present only attractions of the first class. While I am not permitted to mention names, the promoters are men of great experience in theatrical management, and men who are able to complete any project which they may undertake. The policy of the house will be thoroughly independent.

Annie Lloyd joined The Heart of the Klondike co. here 5 to play the soubrette role of Washey. She will also introduce her singing and dancing specialty.

Beatrice Vaughn has been in town on a brief visit, owing to the closing of Little Miss Nobody.

F. Ray Comstock is at present a member of the Madison Square Theatre house staff.

Emerson Jones spent last week in town. He will visit other large cities with the intention of locating a stock co. in the one seeming most likely to patronize such an organization.

Brook's Band will be one of the earliest attractions of our musical season. It will be heard at Shea's Garden Theatre 30.

Anita Austin, of The Telephone Girl co., has received a great deal of favorable criticism here for the rendition of the darky melody in that production. Her work and that of Marie Post stood out prominently among a myriad of good things.

The Orpheus, under the direction of John Lund, will give its first regular concert of the season at Music Hall early in December.

The question seriously agitating local musical circles at present is the possibility of losing the Symphony Orchestra. Mr. F. C. M. Lautz has made up the season's deficit year after year until the sums given by him approximate $25,000. He is unwilling to further continue his efforts to give Buffalo a splendid series of concerts unless he receives aid from other wealthy citizens. The loss of the orchestra to Buffalo will be keenly felt by the lovers of the noblest and best in music.

Manager Stirling has completed negotiations with Nate Fenton, of this city, whereby he transfers to Mr. Fenton the scenery and costumes of the ill-fated Bo-Peep co. Mr. Fenton will organize a burlesque co. with Kid McKoy as the star, and the Bo-Peep effects will be used by that organization.

The Marks Brothers announce the formal opening of the Empire Theatre 17. The house is small, but pretty and comfortable.

We are pleased to learn of the continued success of Olive Wallace as Ruth in The Girl from Paris. The newspapers in the various cities where the co. has appeared speak highly of her work.

Mrs. James H. Hackett, mother of James K. Hackett, who has been spending the Summer in Buffalo and vicinity, has returned to New York.

REYNOLD WOLF.

DENVER.

Clay Clement was the opening attraction at the Broadway Sept. 26-1 and was well received, although business was not what it should have been. The New Dominion is a bright, wholesome, pretty play, in which dramatic interest and literary value are equally apparent, and in which excellent comedy and a pretty heart story are likely interwoven. Baron Von Hohenstauffen is a distinct character creation, unique in its way, and Mr. Clement accords to it magnificently artistic treatment. His performance is a most delightful one and deserves the highest praise. Mrs. Clement was dashing and brilliant as the Widow, and Nell McEwen looked and played the Southern girl to perfection. Gertrude O'Malley as the mountain girl did some excellent emotional work, and T. F. O'Malley as the faithful negro servant was capital. Jeffrey D. Williams played the villain very well indeed, and William R. Mack imparted considerable virility and spontaneity to the juvenile character. Henry Miller in Heartsease comes to the Broadway 3-8.

Hogan's Alley opened at the Tabor 26 to a S. R. O. house, and continued to draw good business throughout the week. The fun in it is fast and furious, and it pleases its audience and keeps them in a good humor. Harry Campbell and Ward Caulfield did some rather clever Irish specialty team work, and John Dugan and Tindle winks were bright and interesting in their specialty.

F. E. CARSTARPHEN.

NEW ORLEANS.

The Greenwall Stock co. gave its initial performance at the Grand Opera House 2. The play presented was Pique, the cast including the entire personnel of the co., and the patrons of the Grand were, therefore, enabled to pass judgment upon every individual in the co. The appearance of the co. here was the most important theatrical event of the season, for the reason that it revives and gives new impetus to the stock co. system in New Orleans and justifies the assertion that it is the only mode in which the true drama is to be reclaimed. Pique was presented with all the details and requirements intended by the playwright, which means a first-class performance. The stage mountings and properties are new and of the brightest, and the management will spare no expense in scenic embellishment for the productions that are to be given subsequently. Adele Block and A. S. Lipman are the leading people and are at their best in the parts of Mabel Renfrew and Matthew Standish, respectively. The other people in the co. are of the most competent and their fine acting is to be commended. The Jilt 9. Led Astray 16.

At the St. Charles Theatre 2 the Hopkins Stock co. began the fourth week of its engagement here by presenting Pink Dominoes in a capable manner. The vaudeville specialties seen between the acts are numerous and good, including Felix and Barry, in their second week; La Page Sisters, clever dancers; Baby Lewis in imitations, and Harry Atkinson, the "human orchestra." The biograph still meets with favor.

Owing to quarantine regulations A Boy Wanted co. refused to come 2, and Andrew Mack stayed another week in order to fill up the open time. The sweet singing comedian was seen in An Irish Gentleman, which play seems to suit the actor better and is more popular than The Ragged Earl.

Under the management of M. Charley a season of three months of grand opera will be inaugurated toward the middle of November. The manager is enthusiastic regarding the merits of the artists selected, and announces the following as the entire personnel of the troupe: M. Gibert, first tenor; Gautheer Selrack, fort tenor; M. Galdan, first baritone; M. Bouxman, first bass; M. Godefroi, first baritone of comic opera; M. Carbonel, third tenor; M. Duvivier, baritone; M. Berthal, *basse chantante;* M. Dedonker, second bass; M. Desire, first comedian. As to the ladies: Madame Fierens, dramatic soprano; Madame Berges, soprano; Augusta Pouget, first comedienne of light opera; Mlle. Savine, *dugazon;* Madame Treman Benati, *dugazon desclauzas*, and Mlle. Raymond, second soprano of light opera. M. D'Alessandre will be *maitre de ballet*, Rachel Fabris first *danseuse*, and Mlle. Mery *danseuse travestie*.

Henry E. Dixey left for Chicago 4.

J. MARSHALL QUINTERO.

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The Montauk offered this week the first local presentations of The Bride Elect. Colonel Sinn next introduces William H. Crane in A Virginia Courtship.

The troupe of Italian singers that made such a favorable impression at Wallack's last Spring were heard at the Amphion to a patronage that was heavy in the two balconies and of considerable size on the lower floor. The repertoire comprised I Pagliacci and Cavalleria Rusticana on Monday and Thursday; Carmen, Tuesday; Un Ballo Marchesa, Wednesday; Faust for Friday night and Saturday afternoon; with Il Trovatore on Saturday night. Manager Clarence Fleming's next booking is Stuart Robson in The Meddler.

The Columbia offered Frank Daniels in a return visit of The Idol's Eye, which disappears in favor of James K. Hackett in The Tree of Knowledge.

Eddie Girard's revival of Natural Gas at the Grand Opera House proved a hit. His selection of Edward Garvie as a foil is a happy one, the gentleman being clever in everything that he does, and working with Mr. Girard in the most perfect unison. Mollie Thompson proves a valuable member of the cast and contributes a number of pleasing turns. Jessie Gardner's rendition of three songs, every one of a different type and all popular hits, stamps her as one of the most finished and taking balladists now before the public. Amy Ames, in her old character of Kitty Malone, repeated her success of a decade ago. The whole production as given by this present cast is full of ginger, the cake-walking finale of the first act being one of the most snappy and bright of its class seen hereabouts for a year or more. Manager Frank Dietz presents Tempest Tossed as the coming underline.

William H. West's Minstrels have had a large week at the Gayety, where they repeated the pleasing programme seen down town last week. Manager Bennett Wilson has Natural Gas on tap for the ensuing engagement.

The Bijou offered a round of the legitimate, interpreted by the James-Kidder-Warde alliance, who were seen in The School for Scandal on Monday and Friday, also at the Saturday matinee; Julius Cæsar on Tuesday afternoon and Wednesday night; Hamlet, Othello and Macbeth on Tuesday, Thursday and Saturday evenings. Manager Harry C. Kennedy next presents Marie Wainwright in East Lynne and Shall We Forgive Her.

The best features of the olio at Hyde and Behman's numbered Mr. and Mrs. Charles T. Ellis, who caught many laughs during the interpretation of An Artist's Dilemma. James Richmond Glenroy proved happy in monologue, his pack of obituary cards leaving his hearers in a state of collapse from excessive laughter. Conroy and McDonald met with deserved approval, while A. O. Duncan again proved himself the most acceptable ventriloquial performer on the boards, for the reason that his patter is both always up to date and witty. Conway and Leland exhibited their proverbial philosophy in making light of their physical curtailment, and incidentally brought to view some new conceits in mirth-making. Other turns were contributed by the Carlons, Morton and Ravelle, and Billy Jerome, the curtain being rung down by Diana, whose beautiful prismatic dances are now heightened in effect with the introduction of real water. Madame Tavary and Francis Carlyle are Manager Henry W. Behman's next headliners.

Lost in New York, with the indefatigable Leonard Grover, Jr., in the lead, filled out a second week at the Park Theatre. Confusion is next promised.

The Star was packed throughout the week to witness one of the very best shows of its kind now on the road. If Sam Devere but keeps his entertainment up to its present high standard he should coin a pot of money. Every selection on the bill is admirable and could not well be bettered. Manager William L. Bissell follows it with Phil Sheridan's City Sports.

The Monte Carlo Girls installed themselves at the Unique to good results, which Manager Frank B. Carr will endeavor to maintain with his next choice, The Butterfly Burlesquers.

The Brooklyn Music Hall offered as its *piece de resistance* Milton and Dollie Nobles in Why Walker Reformed. Other good features were Frank McNish and partner Albro, Irene Mackey, Ford and Francis, Hubert Ashley, the Holdsworths, also Mazus and Mazette.

At the Empire Manager Barnes enjoyed seeming prosperity with The City Sports, who retire to make room for The Gay Masqueraders.

Over at the Lyceum its peculiar clientele have been afforded a gaze at The Stowaway, who is to be displaced for A Cracker Jack.

Maurice Grau has definitely booked several nights of grand opera for the Academy of Music, to be sung by casts from the Metropolitan during December and January. The advance sale for Ada Rehan's approaching engagement is reported to be large, particularly since she is likely to appear in Cyrano de Bergerac.

SCHENCK COOPER.

BUFFALO.

The Cuckoo chirped to rather light business at the Star 3-5. The scene of the comedy is laid in France, and a lot of strange people become tangled up in myriads of improbable complications, and all sorts of persons speak all sorts of languages with accents that were never used before. The play is not all bad by a good deal, however. There are a number of very funny situations, and the dialogue at times is better than ordinary. Several of the characters are amusing, but the whole piece is inconsistent and complicated to a distracting degree. The work of Edward S. Abeles as the young lawyer was a treat. In a rather difficult part he was equal to the demands of every situation. Nita Allen as Lolita looked charming and acted the role with rare judgment and ability. Frederick Bond as Flambeau was exceedingly funny at times; at others it was difficult to determine just what was his conception of the part. Helen Reimer scored another hit as Adrienne, and May Vokes as a foreign heiress created much laughter. Sol Smith Russell 6-8. Shenandoah 10-15.

The Heart of the Klondike attracted large audiences at the Lyceum 3-8. The play is a melodrama of the sort which appeals to Lyceum patrons. There are the usual villains, heroes, heroines and mountain soubrettes, and enough comedy to keep the gallery good natured. Lottie Williams as Olga seemed to find favor with the audiences. She introduced a singing and dancing specialty of average merit. John Price wrestled with a comedy role and sang some parodies which seemed to please. Maids to Order 10-15.

It gives me great pleasure to be able to record that Harry Brown is convalescing. His condition is still precarious, but with the skillful nursing which he is receiving his speedy recovery is expected.

Charles F. Filbrick won the piano offered by the Buffalo *Times* for the most popular cyclist in Buffalo.

George Bleistein and John A. Rudolph, respectively President and Secretary of the Courier Company, have just returned from England, where they secured another year's contract for all of Barnum and Bailey's paper. They report that The greatest on Earth is still attracting phenomenal crowds at prices in advance of those charged on this side.

Another new theatre project for Buffalo is on foot, and this time my skepticism has been swept away. The plans which have been prepared provide for a first-class playhouse with all modern improvements. The site which has been selected is on Main Street in the business centre of the city, and is simply ideal for the location of a theatre. The purpose of those behind the project is to present only attractions of the first class. While I am not permitted to mention names, the promoters are men of great experience in theatrical management, and men who are able to complete any project which they may undertake. The policy of the house will be thoroughly independent.

Annie Lloyd joined The Heart of the Klondike co. here 5 to play the soubrette role of Washey. She will also introduce her singing and dancing specialty.

Beatrice Vaughn has been in town on a brief visit, owing to the closing of Little Miss Nobody.

F. Ray Comstock is at present a member of the Madison Square Theatre house staff.

Emerson Jones spent last week in town. He will visit other large cities with the intention of locating a stock co. in the one seeming most likely to patronize such an organization.

Brook's Band will be one of the earliest attractions of our musical season. It will be heard at Shea's Garden Theatre 30.

Anita Austin, of The Telephone Girl co., has received a great deal of favorable criticism here for the rendition of the darky melody in that production. Her work and that of Marie Post stood out prominently among a myriad of good things.

The Orpheus, under the direction of John Lund, will give its first regular concert of the season at Music Hall early in December.

The question seriously agitating local musical circles at present is the possibility of losing the Symphony Orchestra. Mr. F. C. M. Lautz has made up the season's deficit year after year until the sums given by him approximate $25,000. He is unwilling to further continue his efforts to give Buffalo a splendid series of concerts unless he receives aid from other wealthy citizens. The loss of the orchestra to Buffalo will be keenly felt by the lovers of the noblest and best in music.

Manager Stirling has completed negotiations with Nate Fenton, of this city, whereby he transfers to Mr. Fenton the scenery and costumes of the ill-fated Bo-Peep co. Mr. Fenton will organize a burlesque co. with Kid McKoy as the star, and the Bo-Peep effects will be used by that organization.

The Marks Brothers announce the formal opening of the Empire Theatre 17. The house is small, but pretty and comfortable.

We are pleased to learn of the continued success of Olive Wallace as Ruth in The Girl from Paris. The newspapers in the various cities where the co. has appeared speak highly of her work.

Mrs. James H. Hackett, mother of James K. Hackett, who has been spending the Summer in Buffalo and vicinity, has returned to New York.

RENNOLD WOLF.

DENVER.

Clay Clement was the opening attraction at the Broadway Sept. 26-1 and was well received, although business was not what it should have been. The New Dominion is a bright, wholesome, pretty play, in which dramatic interest and literary value are equally apparent, and in which excellent comedy and a pretty heart story are likely interwoven. Baron Von Hohenstauffen is a distinct character creation, unique in its way, and Mr. Clement accords to it magnificently artistic treatment. His performance is a most delightful one and deserves the highest praise. Mrs. Clement was dashing and brilliant as the Widow, and Nell McEwen looked and played the Southern girl to perfection. Gertrude O'Malley as the mountain girl did some excellent emotional work, and T. F. O'Malley as the faithful negro servant was capital. Jeffrey D. Williams played the villain very well indeed, and William B. Mack imparted considerable virility and spontaneity to the juvenile character. Henry Miller in Heartsease comes to the Broadway 3-8.

Hogan's Alley opened at the Tabor 26 to a S. R. O. house, and continued to draw good business throughout the week. The fun in it is fast and furious, and it pleases its audience and keeps them in a good humor. Harry Campbell and Ward Caulfield did some rather clever Irish specialty team work, and John Dugan and Tindle winks were bright and interesting in their specialty.

F. E. CARSTARPHEN.

NEW ORLEANS.

The Greenwall Stock co. gave its initial performance at the Grand Opera House 2. The play presented was Pique, the cast including the entire personnel of the co., and the patrons of the Grand were, therefore, enabled to pass judgment upon every individual in the co. The appearance of the co. here was the most important theatrical event of the season, for the reason that it revives and gives new impetus to the stock co. system in New Orleans and justifies the assertion that it is the only mode in which the true drama is to be reclaimed. Pique was presented with all the details and requirements intended by the playwright, which means a first-class performance. The stage mountings and properties are new and of the brightest, and the management will spare no expense in scenic embellishment for the productions that are to be given subsequently. Adele Block and A. S. Lipman are the leading people and are at their best in the parts of Mabel Renfrew and Matthew Standish, respectively. The other people in the co. are of the most competent and their fine acting is to be commended. The Jilt 9. Led Astray 16.

At the St. Charles Theatre 2 the Hopkins Stock co. began the fourth week of its engagement here by presenting Pink Dominoes in a capable manner. The vaudeville specialties seen between the acts are numerous and good, including Felix and Barry, in their second week; La Page Sisters, clever dancers; Baby Lewis in imitations, and Harry Atkinson, the "human orchestra." The biograph still meets with favor.

Owing to quarantine regulations A Boy Wanted co. refused to come 2, and Andrew Mack stayed another week in order to fill up the open time. The sweet singing comedian was seen in An Irish Gentleman, which play seems to suit the actor better and is more popular than The Ragged Earl.

Under the management of M. Charley a season of three months of grand opera will be inaugurated toward the middle of November. The manager is enthusiastic regarding the merits of the artists selected, and announces the following as the entire personnel of the troupe: M. Gibert, first tenor; Gautheer Selrack, fort tenor; M. Galdan, first baritone; M. Bouxman, first bass; M. Godefrol, first baritone of comic opera; M. Carbonel, third tenor; M. Duvivier, baritone; M. Berthal, *basse chantante;* M. Dedonker, second bass; M. Desire, first comedian. As to the ladies: Madame Fierens, dramatic soprano; Madame Berges, soprano; Augusta Pouget, first comedienne of light opera; Mlle. Savine, *dugazon;* Madame Treman Benati, *dugazon desclauzas,* and Mlle. Raymond, second soprano of light opera. M. D'Alessandre will be *maitre de ballet,* Rachel Fabris first *danseuse,* and Mlle. Mery *danseuse travestie.*

Henry P. Dixey left for Chicago 4.

J. MARSHALL QUINTERO.

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THE FOREIGN STAGE.

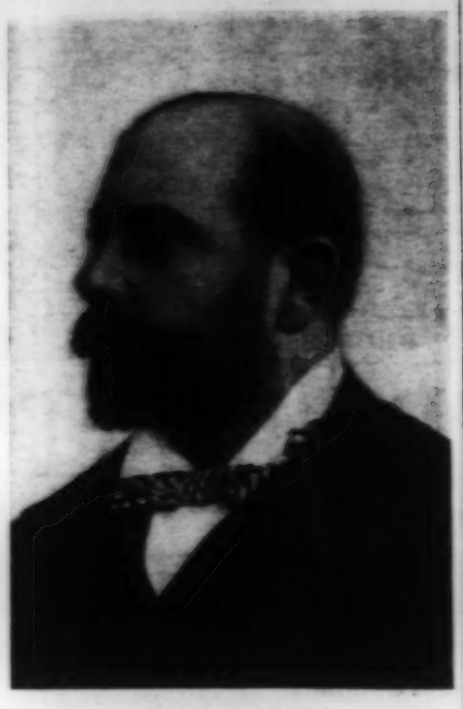
GAWAIN'S GOSSIP.

The Strange Adventures of One De Rougemont —Irving Hopes to Visit America Soon.

(Special Correspondence of The Mirror.)

LONDON, Oct. 1.

The rush of the new Autumn season of theatrical goods has now dwindled considerably, and we have settled down to comparative quiet. The only sensation of the week, in an amusement sense, has been the



FRED G. LATHAM.

widespread flutter caused by the discussion as to Who is De Rougemont? and, likewise, Why?

As many MIRROR readers doubtless know, or may have heard, there have been published in Sir George Newnes' *World-Wide Magazine* a series of articles purporting to be written by a recently returned explorer of the above French name. These articles embodied a series of adventures which for tallness of description and incident appear to have been penned by Ananias, Baron Munchausen, W. W. Kelly, the Brothers Grimm, Henry Labouchere, Jules Verne, and Daniel Defoe, all bits of romancers themselves, rolled into one! Some writers and readers, taking these thrilling bits of *blaque* as serious contributions to literature, began either to analyze or to refute certain of the stories; also to ask, as I say, Who and What and Why the writer is, or was, or might be. Now, many who took the narrator seriously are regarding him as a sort of Mrs. 'Arris and "don't believe there ain't not no such person."

The confusion has become somewhat more confounded during the last few days owing to the respective managements of the St. George's and St. James' halls having announced the "explorer" to give a series of lectures containing "the true account" of his surprising adventures, chiefly in North Western Australia. Here (according to De R.) each young wife always makes it a rule to use her first baby as an article of food, a proceeding that certainly ought to satisfy the Malthusean and other anti-population Johnnies. How that phrase, "the true account," brings back old Dan Defoe! *He* was always coming forward with the "only true account" of something or other.

In the *World-Wide* articles aforesaid, De Rougemont, whom some appear to regard as the escaped Dreyfus, is described as the new Robinson Crusoe. But really it is obvious that the ancestor he most favors is Munchausen with dashes of Jules Verne absorbed in transit. Whether or no, at the moment of writing, writs and other things are flying around. And matters promise to be lively.

Just after I mailed you last Saturday Albert Chevalier, who had recently put in many weeks at that vast variety theatre, the Palace, made his reappearance on the regular stage at the Royalty, where he produced for the first time in London his very own musical play, The Land of Nod. That is to say, the libretto is by "Chivvy," as he is generally called for short, the music being by Alfred H. West. Like most plays written around stars and their specialties the story of The Land of Nod proved thin even unto attenuation. Its best moments were when Chevalier was on the stage engaged in warbling one or other of his popular character ditties, coster or otherwise.

Also, like many another example of the at one time general, if not always popular, dream-play, the proceedings savored somewhat too much of "spoof" or "bluff" to prove acceptable in these days, when the artless and conventional form of play-building is regarded with some suspicion. In the early thirties, forties and fifties, yea, even up to the very early sixties, there was a sort of market for such dream-dramas as Victorine; or, I'll Sleep On It; Susan Hopley; or, the Sorrows of a Servant Girl; and especially for that blood-curdler, The Lonely Man of the Ocean, but this kind of theatrical fare is now regarded as quite O. P. H., as the modern slanguage hath it.

It must be said that Chevalier's play is better and more reasonably done than most dream-plays. It shows how Professor Peter Pindar, admirably played by Chevalier himself, dreams that he, by the Mahatma-like influence of a certain Hindoo, is projected back, as good old Paddy would say, not only into many of his previous existences; but how he also, among other things, becomes reincarnated into his own butler! All this, of course, afforded our greatest variety comedian plenty of opportunities for his unequaled character singing, and while he was thus engaged the audience was happy. It was only when an attempt was made to get back in the play that something of boredom supervened. The always shrewd "Chivvy" has, I am glad to find, since recognized this thusness, and has now introduced more of his always fascinating character songs, including "The Fallen Star," a most realistic humorous-pathetic study of an old-time barnstormer This should anon prove very effective in your United States. Nay, even The Land of Nod itself might—as a play—be more successful there, where, if you will kindly pardon my saying so, this sort of specialty play is for the most part regarded with favor, to judge from some of the early landed specimens we have sampled in these islands.

Mr. and Mrs. Kendal have scored a big artistic success at the St. James' with The Elder Miss Blossom, written for them by Ernest Hendrie (who was, I believe, born on your side) and Metcalfe Wood, of whose pedigree and previous achievements I am entirely ignorant. It has for its chief theme the story of a middle-aged but lovable lady who has long believed herself betrothed to a certain man of some forty years—when all the while the love letter containing his matrimonial proposal was intended for a much younger lady of the same name. It would be easy to make a play on this subject null and void in a dramatic sense. The new one, however, is written with such art, with such telling little domestic and pathetic situations; with such a knowledge of stage technique and, withal, so splendidly acted, especially by Mrs Kendal in the name part, that everybody is in love with it. Whether it will prove a pecuniary success is, of course, difficult, at this comparatively early stage, to predict. But with the new cold wave, this and many another excellent attraction should scoop in the long shy shekels. Yours truly, being nothing if not a play-going enthusiast, fervently hopes this devoutly-wished-for consummation may be consummated as to The Elder Miss Blossom. So neat it is, so dainty and so charming, that it will, I predict, be among the favorite plays when the Kendals anon visit that modern Mecca of all English players, the land where a certain MIRROR is weekly held up to nature.

The Topsy Turvy Hotel is going strong at the Comedy, where its quaint, if not too novel, story awakens memories of She Stoops to Conquer and sundry cognate plays, arousing plenty of laughs en route. The acting is good, especially that furnished by Violet Lloyd and John Le Hay, both of whom have met with favor on your side. But you may have seen the play yourselves by this time.

The already celebrated case of Augustin Daly *vs.* George Edwardes came into the law courts again this week, Daly's representative in this connection applying for a motion for the appointment of a receiver and manager for the proceeds of the bars and smoking rooms of the London theatre that bears his name. The parties, however, had agreed upon an arrangement, pending the trial, by which the defendant Edwardes undertook until judgment, or further order, to keep a separate account of the receipts and payments in respect of the refreshment bars and smoking rooms and in respect of advertisements, printing and programmes. Mr. Edwardes also undertook to keep the doors open as heretofore, and not to attempt to take possession of such bars and smoking rooms pending the determination of the points at issue. The parties also consented that this action should be tried together with an action Daly's *vs.* Edwardes to recover possession of the theatre.

So far, so good, as the boy said, when he got to the forty-ninth pot of jam he had been surreptitiously sampling.

While you are being regaled, as I read, by A Daughter of Cuba, Cuba's Vow, and The Dawn of Freedom, we have just been treated to a five scene miniature melodrama, For Cuba's Freedom. I thought I would mention this, as the chief character therein is an American war correspondent who falls in love with a Cuban heroine of Joan of Arc-like proclivities. A Spanish military villain, however, swears, like Captain Crosstree, that "come what may, he must and will possess her." So when, anon, your native correspondent falls into his hands that Spaniard makes things hum around him. Among other things he condemns him to die of lingering thirst, promising, however, to give him water and things if he (the American) will divulge certain tidings concerning the *Maine*. That American, although in tortures dire, of course, simply hurls chunks of withering scorn at the villain and being also, of course, of true American courage, which he kindly informed us was originally "descended from the British oak," he prepares to face death defiantly. Succor, however, presently arrives in the shape of the Cuban heroine and her friends, and presently the Spanish villain and his fellow garlic-gorgers are blown into smithereens, and the gallant American journalist, whose sentiments had been vigorously applauded all through, now received quite an ovation, as the saying is. This little work, which was really very dramatic, was tried by the Brooke Sketch Combination up at old Sadler's Wells, where the extraordinarily advertising Belmont (who calls it "Sunny Sads") scoops in bagfuls of pieces of eight weekly with a two houses-a-night show at prices ranging from 2 pence to 6 pence.

Some excitement is, at the moment of mailing, raging in the variety shows by reason of a volcanic letter published in the *Times* a few days ago. It was entitled "Hooleganism in the Halls," and the writer charged the halls with having caused, in a great measure, the rampant rowdyism and brutality now common—under the name of "Hooleganism"—in certain parts of London. This accusation is not strictly accurate; indeed, the accuser, like most faddists, runs to extremes. There is, unhappily, a great deal of truth in his description of many modern music hall songs being redolent of blatant vulgarity and even of indecency. As was the case some years ago, it will be necessary, methinks, for the press, if not the County Council, to adopt strong measures toward artists and writers of this kind. But of this theme more anon. Having had vast experience of music hall life from my childhood up, I may, I think, give you later some interesting experiences in this connection.

Your native made play, A Bachelor's Honeymoon, will be produced early in the new year on this side by Walter De Frece, first at Northampton and afterward at Brixton. If it then shapes well a West End theatre is to be found for it. You will be sorry to hear that comedian R. G. Knowles has been very ill and unable to work. He is better now, however, and is making good progress concerning a new theatre which he is having built for him at Tottenham, a busy suburb on the banks of the River Lea, a stream that good old Izaak Walton was so fond of. Knowles, with him one I. Hayden Clarendon, proposes to call this new theatre the Gaiety. Madge Ellis who has become a very popular soubrette here, has taken a big engagement to play the lead in one of our principal pantomimes. Charles J. Abud, who is not altogether unknown to Americans, has secured another new play to tour withal. It is an adaptation of Guy Boothby's creepy novel, Dr. Nikola, and has been made by Oswald Brand of the Imperial Theatre, Westminster, and Robert Atkins, of the Grand Theatre, Islington.

Beerbohm Tree has just fixed Nov. 3 for the date of his production of the Tree—I mean Three—Musketeers as adapted by Sydney Grundy. Tree will, of course, be the D'Artagnan and Mrs. Tree will play Anne of Austria; Mrs. Potter, Miladi; Mabel Love, Constance; Frank Mills, of your city, Athos, and Franklin McLeay, Cardinal Richelieu. Lewis Waller will have to abandon his Musketeers play which Henry Hamilton wrote for him in order to play Buckingham in Grundy's version. The Hamilton version is, however, to be done at the West End. Offers of the character of D'Artagnan in this adaptation have, I understand, been made to two American actors, both of whom are very popular here, namely Paul Arthur and Robert Taber. Speaking of American players, we were all very sorry to learn of the death of Fanny Davenport, who appeared here some fifteen years ago.

It seems we may presently expect a visit from your Messrs. Weber and Fields with their Hurly Burly mixtures. H. E. Moss, the Music Hall King, just back from your side, says he had a splendid time there, both in a business and a pleasure sense. Marguerite Van Zandt has just arrived on our side on business bent. Olga Nethersole, who finishes her season at Her Majesty's next Saturday, sails hence on Nov. 5 in order to tour around your chief cities. G. R. Sims and Clarence Collis' comic opera, The Dandy Fifth, finishes at the Duke of York's next Saturday. On the following Saturday we shall see Anthony Hope's Lady Ursula play there. The said Sims is writing, with Leonard Merrick, a farcical comedy at present entitled The Elixir of Life. A new edition of the enormously successful The Belle of New York will be presented at the Shaftesbury on Monday.

George Alexander has just decided to postpone the production of Walter Frith's new play, The Man of Forty, until he reaches Manchester, instead of next week at Glasgow. G. A. has now definitely secured a new play by J. M. Barrie and entitled Two Kinds of Women. His (G. A.'s) next Shakespearean production will be, as I forewarned you long ago, Henry V. Speaking of Barrie, his play, The Little Minister, which reached its three hundredth performance at the Haymarket on Tuesday, seems to have suddenly dropped. Anyhow, Managers Frederick Harrison and Cyril Maude have just fixed to produce Henry Arthur Jones' new comedy, The Manœuvres of Jane, on Oct. 29, instead of waiting till the new year as they had arranged.

Herewith is a photo of Fred G. Latham, business and stage-manager for the Gattis at the Adelphi. Latham is a man of deep experience, also as producer he holds high rank, as may been seen by his staging of George R. Sims' Gipsy Earl, which is going strong at the Adelphi.

In to-day's *Daily Mail* is an interview with Sir Henry Irving, who was captured by a Birmingham interviewer for this purpose. There is in the interview nothing concerning Irving's plans but what I have long ago told you. One point, however, tickled me somewhat. It was when Irving referred to the "base calumnies" which had been circulated to the effect that Ellen Terry had arranged to leave the Lyceum company. That innocent interviewer opined that Irving was alluding "principally to American papers." Irving replied "Only to one or two; and I know that the American press and public are alike too just and too generous to give credit to wanton calumny." He added that he and Miss Terry hoped to come to America ere long.

I, of course, say ditto to Irving's remarks, but I fancy I could see the twinkle in Irving's eye as he said them; for he might have added that it was the *Daily Mail* that first started these so-called "wanton calumnies" in London and that he at once desired me to send a contradiction to you, which I did forthwith.

GAWAIN.

THE STAGE IN AUSTRALIA.

Plays and Players in Southern Seas—Attractions Current and to Come.

(Special Correspondence of The Mirror.)

SYDNEY, Aug. 29.

It is so long since we have had a representative comic opera company in Sydney that the undoubted success of Williamson and Musgrove's company at Her Majesty's Theatre is not to be wondered at. Up to the present the season has been restricted to revivals of such popular operas as The Mikado, The Gondoliers, Dorothy, and The Yeoman of the Guard, but we are promised at an early date the initial productions in Australia of La Poupee and The Geisha. Charles Kenningham and W. Paull, the new tenor and baritone of the company, are sterling artists and established favorites here. The new prima donna, Dorothy Vane, is a dainty little lady with a tuneful and well cultivated voice. Mabel Darley, also a new member of the combination, shows much promise. George Lauri, Howard Vernon, and Mrs. Henry Bracy have renewed their former lease of popularity with Sydney playgoers.

Eland Holt has so far enjoyed a highly successful season with melodrama at the Theatre Royal. The White Heather ran for two months to packed houses, and was eventually withdrawn to paying business. A revival of One of the Best now holds the boards at this theatre. Much of the success of The White Heather was due to the excellent mounting. The company includes, besides the actor-manager and his clever wife, W. E. Baker, Albert Norman, J. Cosgrove, Elizabeth Watson, Francis Ross and Fitzmaurice Gill.

Ada Reeve and Bert Gilbert will return to London in October.

The handsome Elliott Page and her mother have left for England.

Pattie Browne began her Adelaide season to a large house on Saturday.

Charles Maurice is appearing at the Melbourne Theatre Royal in 'Round the World in Eighty Days. Clara Manifield, formerly with Frank Thornton, is in his company, as also is the American actor, King Hedley.

Maggie Moore (Mrs. J. C. Williamson) is playing in Brisbane.

George Rignold, after a successful Queensland tour, is now in Sydney preparing for a Western tour.

Peggy Pryde and Ugo Biondi are the bright particular stars at Harr, Rickard's Tivoli Music Hall. George H. Wood and Miriam Ainsworth are also very popular at this hall. Horace Wheatley will return to Australia under engagement to Harry Rickards.

Durward Lely is a passenger on to-day's 'Frisco mail steamer.

Charles Cartwright has been doing good business in Westralia, but has not been enjoying the best of health.

Madame Alva made her last Australian appearance in Adelaide last week.

Nellie Stewart, the Australian prima donna, has made a big hit in Dublin in The Belle of New York. She will probably return to Australia with Williamson and Musgrove's company to play the same part.

T. A. Kennedy, the hypnotist, is to give a short season at the Bijou Criterion.

Florence Schmidt, a Queensland soprano of whom we expect much, will leave for Europe soon. On Saturday she had a brilliant send-off at the Town Hall.

The McMahon management is still flourishing at the Lyceum.

E. NEWTON DALY.

MELBOURNE, Aug. 25.

The Harbor Lights has been produced at the Princess Theatre with great success, with Julius Knight, Gaston Melville, Ada Ferrar, and Emily Hughes in the cast.

Biondi has closed his successful season at the Opera House.

Under the Red Robe is in active rehearsal at the Princess', to follow The Harbor Lights.

Harry Plimmer and Emily Hughes go as leading actors in "the Firm's" company to play The Sign of the Cross in West Australia.

Maud Williamson has gone to New Zealand as leading lady with Alf Woods' Dramatic company.

Ada Reeve made her first appearance at the Opera House last Saturday. Her reception was quite overwhelming in its heartiness.

The company to play The Sign of the Cross in Perth before going West will give a season in Adelaide, playing The Harbor Lights and The Silver King.

The Lynch Family are doing good business in the Bright District.

Charlie Taylor, recently married to Laura Roberts, has left for India to join his father's company.

The Florence Seymour company played two nights at Geelong; both nights the house was crowded.

Ada Juneen and her small company are highly praised by the New Zealand press.

The Little Minister, after a Victoria tour, will play in Adelaide, then going to West Australia.

JAMES M. ROBISON.

SYDNEY, Aug. 28.

Pollard's Opera company is doing good business with The Mascot and similar works in New Zealand.

Clement Scott, the London critic, is expected to reach Sydney in November.

Dorothy Vane, Williamson and Musgrove's new prima donna from London, talks of entering a convent at the conclusion of her Australian engagement.

Emma Wangenheim's Opera company is about to visit New Zealand and Tasmania.

Alfred Wood's dramatic company has gone to New Zealand with Maud Williamson as leading lady.

The Hardie-Lucas dramatic combination has made a fair start in New Zealand.

The Prodigal Father will be staged in November next by Maggie Moore at the Sydney Royal.

When the Broughs return to Australia they will produce several new plays, including Anthony Hope's The Adventure of Lady Ursula.

Cowan's Dramatic company is in New Zealand.

Kate Howard's Comic Opera company is touring Queensland.

Ada Juneen's Burlesque company, in New Zealand, has not hit the public taste.

The Melbourne Gaiety is doing good business, the leading attractions being the Tylers, Alto, Harry Cogill, Lingard Sisters, Bovis Brothers, and Pope and Sayles.

Probasco's circus is touring New South Wales.

The Sydney Alhambra is to be reopened soon; it has been closed for several years.

Will Cosgrove has revived Fun on the Bristol at Melbourne Bijou.

The Hellers are at Auckland, New Zealand.

Paul Cinquevalli will not arrive in Australia until late next year.

JOHN PLUMMER.

HONOLULU NOTES.

(Special Correspondence of The Mirror.)

HONOLULU, Sept. 23.

Rosa's American Comedy company opened at the Opera House Sept. 15 in U and I to a fair house. On Sept. 17 the programme was repeated to a somewhat better house. Irish Aristocracy, presented on the 22d, took extremely well. Muldoon's Picnic will hold the boards Saturday evening. The company consists of eight people, with Harry Seymour as manager. Mr. and Mrs. James F. Post (May Ashley), Fred Gardner, and Robert Ellis are the most pleasing. Rosa, the young star, has been troubled with a severe cold and consequently has shown to a disadvantage. Robert Ellis and his descriptive songs were well received. The company came here from Seattle, Wash., by the steamer *City of Columbia*, the pioneer steamer of the Seattle and Honolulu Steamship Company.

Manager Seymour came to the island twenty-three years ago as United States Vice-Consul, but the location of Hilo, his station, did not suit him and he gave it up and returned to the United States.

Carl Hertz, royal illusionist, arrived by the steamship *Gaelic* Sept. 22, en route to San Francisco. In the last two years he has visited England, France, Austria, South Africa, New Zealand, Australia, India, China, and Japan. He will open here as soon as the American Comedy company leave for Australia.

The First New York, now garrisoned here, are arranging for a minstrel show. The boys generally are "sore" at not being allowed to go to Manila, and have forwarded a petition to their Governor to use his influence to have them recalled.

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AVENUE THEATRE, PITTSBURGH, WEEK 17.

ROMULUS,

From the French of Dumas, by W. A. WHITECAR.

Laura Almosnino, as Jane Barnard, Grav's ward and beloved, did some clever acting.—*Pittsburgh Chronicle Telegraph.*

W. A. Whitecar, as the widow's medical adviser, depicted the role of the matrimonial and blunt, unflinching cynic regarding woman. It was as clever a piece of work as has been seen here this season.—*Pittsburgh Chronicle Telegraph.*

A bachelor who falls in love with his ward, Jane Barnard, charmingly interpreted by Laura Almosnino.—*Pittsburgh News.*

Miss Almosnino, as Jane Barnard, was very good.—*Pittsburgh Press.*

Laura Almosnino as Jane Barnard was excellent.—*Pittsburgh Post.*

While Mr. Whitecar, as the sharp and frank Dr. Doulton, seemed cut out for the part.—*Pittsburgh Commercial Gazette.*

A dainty little bit, a mere sketch of a love story, is the first thing presented. It is by William Maynadier Browne and is called Red and White. It served to introduce Laura Almosnino in a line of work with which she is not familiar to Pittsburgers. We know her better in a lively kittenish comedy role. Her Jane Barnard in Red and White is a delicious bit of sentiment. The most fastidious could not demand anything finer or more delicate than the gentle pathos which the clever actress injected into this little part. The snappy repartee of the "blunt" Dr. Doulton was well taken care of by Mr. Whitecar.—*Pittsburgh Dispatch.*

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San Francisco Press Opinions:

The hit of the evening fell to George S Probert as the effeminate and stuttering young California millionaire. The part is a difficult one, but was most cleverly handled and won for the young man unstinted approval He has the right kind of stuff in him to become a favorite comedian among San Francisco playgoers.—*The Call*, Sept. 3.

Mr. George S. Probert did the best work of the evening In the role of a stammering, deaf man with no brains to speak of, he was, paradoxically, both vivacious and distinct—clever and appreciative throughout.—*The Bulletin*, Sept. 3.

The hit was undoubtedly made by Mr. Probert as the stuttering cousin from California. He too seemed to have the brightest lines, though it may be that his style of speaking gave them pronounced value. The peculiar stutter he affected, quite away from the usual stage stammer, won a laugh for his every speech. Mr. Probert kept the role well in hand until the fourth act, where his exuberance was overdone.—*Daily Report*, Sept. 4.

The audience grew most interested in the stuttering boy, a really very clever performance by George S. Probert.—*Chronicle*, Sept. 3.

Mr. George S. Probert, as the genuine stutterer, who was compelled to impersonate the talented actor, made a decided hit and earned the appreciative applause that greeted his efforts.—*Evening Post*, Sept. 3.

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